

57
A STORY by BERT LYTELL

Dramatic

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AUGUST 28, 1920

Mirror

THE SCREEN AND STAGE WEEKLY



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Contest
Editor

Dramatic
Mirror

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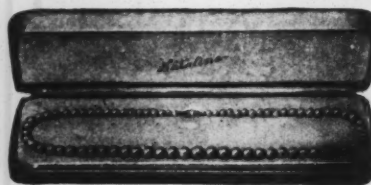
a slight effort will be rewarded (50,000 prizes will be given if necessary to fulfill our promises),—and most of all, because, the Universal Film Co., one of the largest producers of fine pictures have agreed to give the three girls with highest honors a chance to appear in Universal Pictures with contracts at handsome salaries. Never before has a large producer offered such an inducement to ambitious girls.

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N. Y. American

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"In mood, method, and technic; in purpose, devotion, and dignity; in direction, photography, and settings, and to a large degree in acting, a photoplay of unique and extraordinary quality—magnificently accomplished—a unique specimen of the new art."

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"One of the few pictures that lives up to the reputation bestowed upon it from its birth—a tremendous theme."

New York Times

"Inspiring—unusual. It is a work of cinematographic distinction—some of the scenes are remarkable. T. Hayes Hunter and Mr. King are to be credited with a truly extraordinary accomplishment—strikingly presented."

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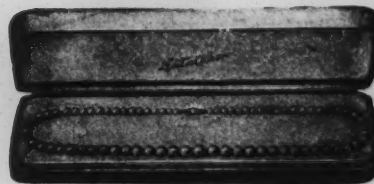
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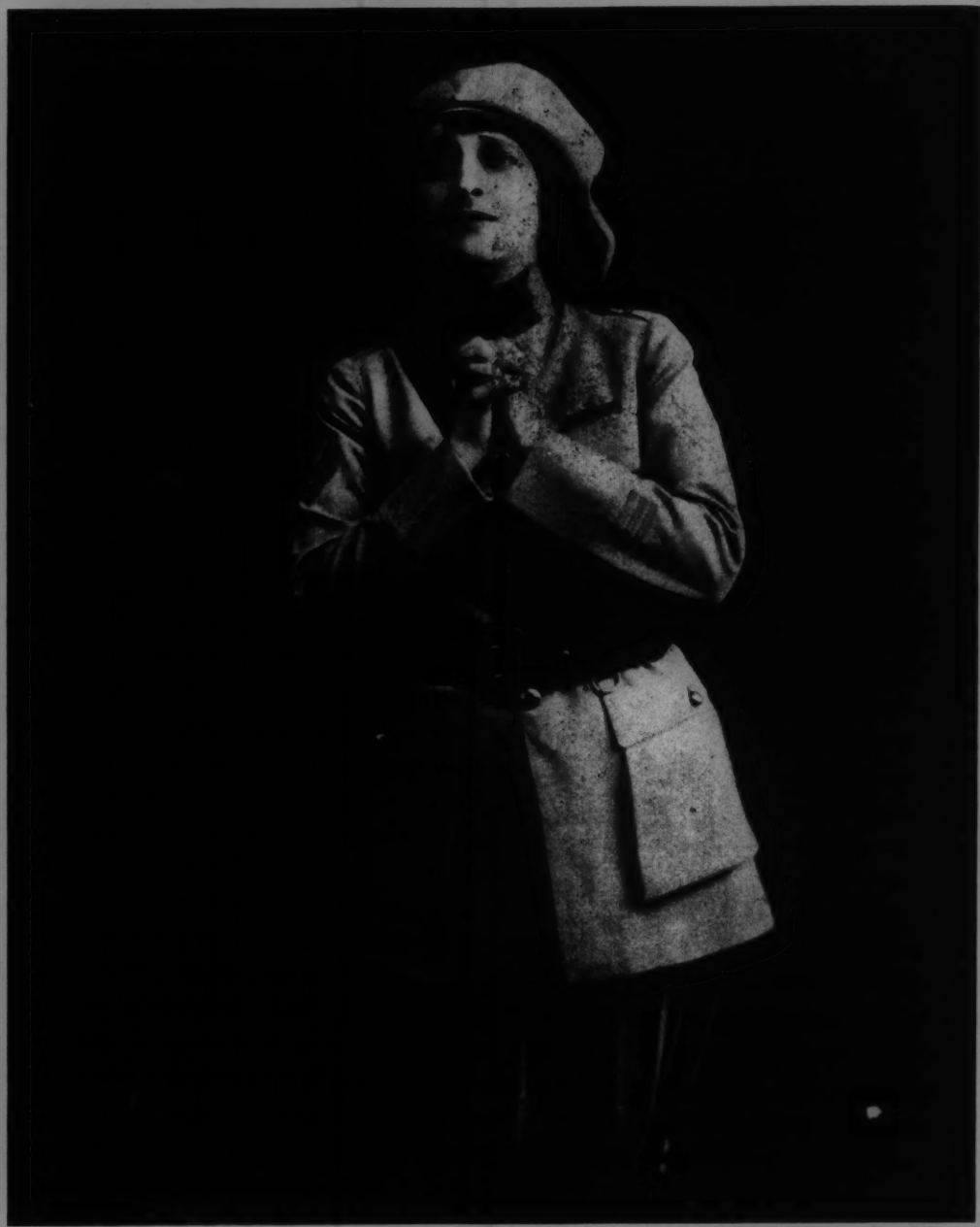
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JEAN MOORE

Who will play the little Britanny heroine of "Buddies" in one of the companies which the Selwyns will present on tour this fall

Broadway Buzz

FROM LOUIS R. REID

THE MORNING TELEGRAPH has formed an "Only Their Wives Club." In headlining the arrival in New York of Laurette Taylor, following a season in London, it said: "Hartley Manners And Wife Return."

Mr. Huneker Trips Up

James Huneker, writing in the World of certain plays which he witnessed in London: "'Carnival' is of such unoriginal material that it is easy to predict for it a long run in the United States if it should ever be transplanted."

"Carnival" was produced at the Forty-fourth Street Theater last Christmas Eve and continued half a week.

If a play had been produced in which a clerk went to bed and awakened to find himself the possessor of \$50,000,000 would not the critics have called it a wildly imaginative bit of romance? Most likely.

An Added Sparkle

was given to the opening of "The Cave Girl" at the Longacre by the presence of several musical comedy composers ready, as it were, to set the comedy to tunes the moment it showed signs of succumbing. Ivan Caryll and Jerome Kern were noted in the audience, both conscious of the responsibility—they seldom smiled—that might have been theirs to add fresh melodies to Broadway.

Don't Vamps Ever Knit?

"Among the passengers was Theda Bara, who as she sat demurely in her steamer chair engaged in knitting, could hardly be identified as a vampire of the screen."—News items.

Perhaps, the knitting operation and the demure attitude are just part of a vampire's stock in trade to put her victims off their guard. Must a vampire always be obvious?

An actress named Primrose Semon has deserted burlesque to appear in the musical comedy "Dearie." Any actress with the name of Primrose Semon ought and deserves to quit burlesque.

Maybe We Will Learn

from England anew in the matter of laws. Spooning has been prohibited on the Thames and a fine of \$50 will be imposed upon conviction of kissing. Perhaps, the authorities here appreciate that a new source of revenue, to take the place of liquor revenue, exists in the popularity of our parks after nightfall.



Eternal

Long in the hearts of all critics
Will the mem'ry be bright and green,
Of the play of love, with a cast of three—
The girl who loves and the man who loves
And the wife who stands between.

Avery Hopwood is getting into the Clyde Fitch class. He is now represented by four plays on Broadway.

What is the biggest and most important state in the Union, mother? Tennessee, my boy, Tennessee. It is the state that has united forty-four others, son. Now we can really be called the United States. Didn't Tennessee produce Adolph S. Ochs, the proprietor of the New York Times, the chief opponent of woman suffrage? Yes, my boy. That makes the victory there all the sweeter.



Beware of a Quiet Man
"Financier" Charles Ponzi was forced to pay \$55,000 to quiet man who lent him \$200."
—News item.

Above Reproach

"Is he a good character actor?"
"Positively. Why he hasn't attended a single afternoon tea since becoming famous."

THOMAS A. DORAN.

The United States finished fifth in the hop, step and jump in the Olympic games. Nothing surprising in that. Finland won the event, but Mexico could have won had she sent one of her generals.

They Know Where to Begin

A party of Swedes has come over to trace the origin of North America back 12,000 years. Appropriately enough it begins its researches right here on Broadway where all—well nearly all—of the oldest jokes exist.

Venizelos was called the brainiest man at the Peace Conference at Versailles. The judgment seems to have been correct. The Greek Premier, it appears, wore a steel shirt at the time he was shot recently.

Consult Your Files

The Morning Telegraph wants to know what has happened to the old-fashioned mustang which used to roam the West before Mr. Ford did him dirt. And the Telegraph reviews William S. Hart's pictures, too.

It seems to me you're in a jam
Said the Friar to the Lamb
You're a blankety-blank liar
Said the Lamb unto the Friar.

The life of a musical revue on Broadway does not seem to be complete until the engagement of Billy B. Van and James J. Corbett is announced.

The Chinese are having their day in the American theater. Mr. Belasco followed the procession of kimonos begun by "East Is West" with his trip to Doyers street called "The Son-Daughter." People enjoyed the Belasco bus so much that they hearkened to the ballyhoo of Comstock and Gest in behalf of "The Rose of China." But that was not all. There was "His Chinese Wife," and now comes "The Lady of the Lamp" to continue the Oriental spell.



Twass and Twillbe

In reading volumes thick of verse
How often you have heard
A poet end each stanza with
A solitary word,
Thusly.

They did it long before Columbus
sailed the ocean blue,
And yet for all we say they'll keep
The harmless habit to
Eternity.

Though the newspapers have announced in headlines "Clothes Are Coming Down" no farce writer or producer has yet used the phrase for the title of a play.

Broadway Primer

Q. Who is the most exclusive arbiter of beauty in the theater?

A. Dr. Ziegfeld.

Q. Why?

A. Because he submits to the Evening World for consideration in its discussion of America's five most beautiful women the names of five members of "The Follies."

Q. Then to Dr. Ziegfeld one is not beautiful in a professional sense unless one is a member of "The Follies?"

A. Indeed, no.

There's a Pied Piper

of Kansas now. And he is F. P. A.'s favorite candidate for President, otherwise known as Governor Henry J. Allen. There is always some-



thing to disturb Kansans. If it isn't alcohol or tobacco it is vermin. Governor Allen seeks new popularity with a campaign to rid the state of rats.

Why do you question us Mr. Shelvin, we are never risky?
We'll tell the world we did not see, nor smell nor drink any whiskey.
—"Tickle Me" Chorus Girls.

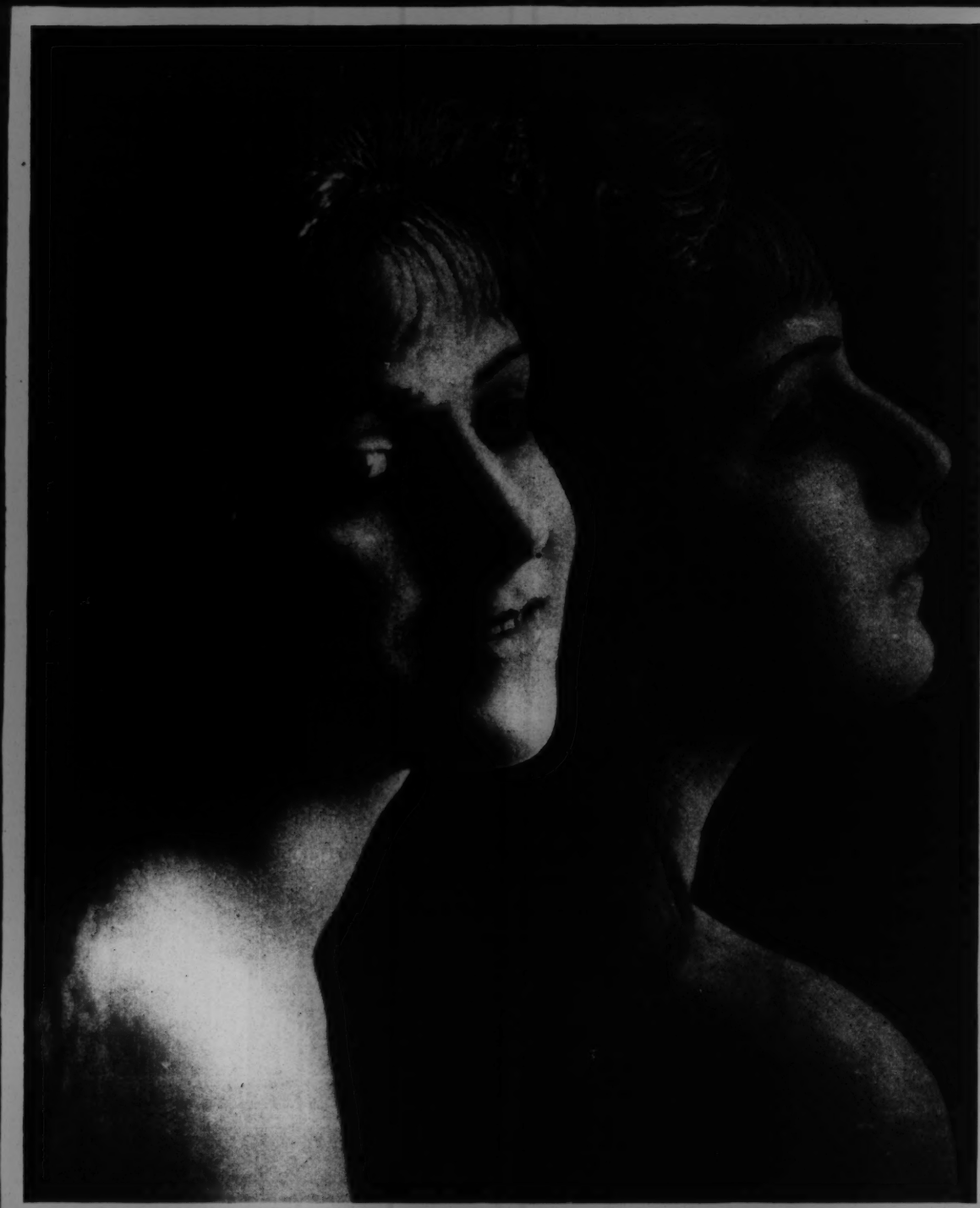
Growing Too Civilized

It is not disheartening to read that skippers are to be permitted to take their wives on voyages? Do not all of these new rules and ideas tend to over-refine us? Are we not headed straight for a soft and flabby nationalism? The automobile is a big factor in this phase of our development. It takes the promisingly red-blooded boy away from his comrades on the streets and places him beside his parents and sisters in the tonneau. The rapid growth of club life among women is playing a large part. Booze is gone, crime is diminishing and now profanity is threatened. How is a ship to plow an adventurous path for itself if the crew is afraid of jarring the sensibilities of the skipper's wife by a few good oaths?

I rather suspect that the leading citizen of Trappe, Md., will not be called Home Run Baker but just Frank Baker when he returns to the Yanks.

Marcus Garvey, the "Moses of the negro race," is trying to have that once familiar line in the song changed. Do you remember it? "Ev'ry race has a flag but the coon, coon, coon."

"Women May Be Held Up To 1921." Headline in the Sun, thereby adding new interest to dog days.



FAITH HOPE

*A double exposure of the charming
young film star who will soon be seen in the
Pathe serial, "The Velvet Finger"*

I Like My Job

By
Bert Lytell

IF I were asked to tell how I ever became an actor I could only say that I just happened to pick the right sort of a grandfather. That's all and it is everything. I came of stage people—as far back as three generations, and this fact more than anything else led me to the footlights to sue on bended knee for the favor of Thespis.

Sometimes I wonder what would have happened to me if I hadn't sought the stage as a life work. Oddly enough, the actor is given an opportunity at least to see himself in other vocations when he plays them in this or that play; but I never could feel somehow that any part I have played either on the stage or on the screen could be nearly so well suited to me as the business of playing that part before the eyes of spectators—

In Pretending

rather than actually being it.

Take "The Right of Way" for instance. In the Metro screen version of the Sir Gilbert Parker novel that constituted one of my recent releases, I played the part of a brilliant young lawyer, a character famous wherever English fiction is read, that of Charlie Steele. Steele, almost everyone will remember, was a good man gone wrong through drink, yet it cannot be denied that his career itself, so far as the law was concerned, was fascinating. It would be agreeable, almost any man might think, to be just such a brilliant lawyer as Charlie Steele—barring, of course, his ill-fated end.

And I found it fascinating. Honestly, there were days at a time when I lived Charlie Steele, ate with him, slept with him, and what is most—plied his profession with him, that of the law, in his able defense of the man who was on trial for his life, for murder. And I repeat

I Found It Fascinating

But, after all, I was not sorry to realize that I was only playing a part, and that my real profession in life was, after all was said and done, the stage and not the law.

Which means, I suppose, that I am a "born" actor. At any rate I come of stage people, and aside from how I regard the whole business now, the fact that I happened to pick the "right sort of a grandfather" certainly accounted for my going on the stage. Do you want to know just how it came about? It's a twice-told tale, but if you want the facts, here they are:

After I had got to be quite a chunk of a boy and had attended public school in New York City, my parents packed me off to Upper Canada College, a preparatory school for universities.

I Stayed There Four Years

and they are among the happiest years of my life. During this time I had no particular idea of just what I would do on getting out of school, being more interested, I guess, as most boys are, in athletics; nor have I changed greatly since, I fancy.

But the future was in some strange manner decided for me. Like water seeking its level I reached the stage.

I returned to New York, and after a short period of idleness found that the thing which interested me most, now that the Upper Canada College athletics were a memory, was the stage; so I applied for the position of office boy at the American theater, where Henry W. Savage's last season of American opera in English was holding forth, and there in return for duties, such as keeping track of the subscription list, I received a modest stipend and the privilege of hearing operas in as many weeks. Loving music, this latter meant a lot to me.

It was not, however, near enough the stage for me.

So My Next Change

was to Newark, New Jersey, with the old Columbia Theater Stock Company, where chance offered that I play the part of the juvenile in the famous old play "Cumberland 61." It was an odd circumstance that led to my getting the part. It was caused by the original juvenile eloping with the property man's wife, and to this somewhat irregular *affaire d'amour* I owe my start in the theatrical world.

I stayed with the company for two and a half years, and I never again saw the juvenile who eloped and gave me my chance. I regretted this, for I wanted to thank him. And also his wife—and the property man's. But, as I said, I never got the opportunity. During this two and a half years with the Columbia I continued in juvenile parts and acted as second assistant stage manager. This latter was valuable experience for me, which I utilized later in life when I had a stock company of my own.

The years that followed found me acting in practically all of the famous plays of the day, in which manner I acquired a knowledge of the art which I consider as the foundation underneath my whole career. I so thoroughly mastered the mechanics of the art of acting that no matter what the part—age, race, or creed, I felt constituted to meet and do it justice, and with no particular effort on my own other than that usually expended by the actor who has mastered his profession.

Here again in all the parts that I played during these years was the opportunity given me

To Play Everything

from a "doctor, lawyer, merchant, chief to a rich man, poor man, beggar man, thief." Yet, I never failed to return to my real role in life as an actor with genuine relief in the thought of my fortunate lot. And after all, if being happy is doing the thing that you want to do in the way that you want to do it, then I am one of the happiest men on earth.

When I left the stage for the screen it was with a feeling that I was beginning all over again, but I soon found that my stage training was nine-tenths of the game in pictures—so far, at least, as the acting



is concerned. And when I learned this I felt as much at home in front of the camera as I ever did before the footlights, and for an actor born to the buskin and raised in a stock company that is saying a good deal.

My first entrance into pictures was with Herbert Brenon's production, "The Lone Wolf," after which I went to Metro and did a picture called "The Trail to Yesterday." Except for the hiatus of a few months at an officers' training camp, I have been

With Metro Ever Since

my productions including during that time, "Lombardi, Ltd." "The Right of Way," "Alias Jimmy Valentine," and "The Price of Redemption."

At present I am at work on "The Misleading Lady," the picturization of the successful stage play by Charles Goddard and Paul Dickey which Metro is producing on the screen, and the change in this case to light comedy after a series of heavy dramatic productions is nothing if not refreshing.

In this picture, I may add, I am supposed to portray a modern cave man who abducts his sweetheart and carries her off to a cabin in the forest. The role recalls what I first mentioned about actually being the parts I play, and I can truthfully say that when the day's work is done I return to the role of actor with real pleasure and relief.

I am glad I am an actor and not a cave man.

When I reach my home in the

evening after a hard day's work at the studios—and sometimes it's a night's work, too, when we're kept out on location until two and three o'clock in the morning—I devote a great part of my leisure hours to reading. In that respect I am omnivorous. I enjoy reading dramatic works. I am fond of Ibsen, of Maeterlinck, of Barrie, Shaw and, of course, Shakespeare.

Study of the great authors of the stage has been one of my most enjoyable pursuits ever since I adopted the stage as a career. It is broadening and therefore profitable, especially for a man of my ambitions.

Always I am on a hunt for something new to do for the screen, and Metro has been extremely considerate of my wishes and respectful of my judgment. A majority of the pictures I have done for Metro have been stories that I have fancied and then boosted with such earnestness to the Metro officials in charge of production that they have caught the infection of my enthusiasm and promptly

Purchased the Stories

as vehicles for me. Such co-operation is, of course, delightful.

To sum it all up, I am supremely satisfied with every phase of my plunge into motion pictures a little more than two years ago. My well-wishing friends tell me that I have made some progress, and my association with the producing company has been so agreeable that I can honestly say I like my job.



DAVID WARK GRIFFITH

The "wizard of the screen" whose production of "Way Down East" will shortly be seen at a Broadway theatre. He is one of the "Big Four" who comprise the United Artists

DRAMATIC MIRROR

THE NEW PLAYS ON BROADWAY

"THE BAT"

Thrilling Melodrama with Scene Laid in Haunted House

Melodrama in three acts, by Mary Roberts Rinehart and Avery Hopwood. Produced by Wagenhals and Kemper, at the Morosco Theater, Aug. 23.

Lizzie May Vokes
Miss Cornelia Van Corder Effie Ellsler
Billy Harry Morvil
Brooks Stuart Sage
Miss Dale Ogden Anne Morrison
Dr. Wells Edward Ellis
Anderson Harrison Hunter
Reginald Beresford Kenneth Hunter
Richard Flemming Richard Barrows
An Unknown Man Robert Vaughan

A mystery play thrilling and engrossing, with its action laid in a supposedly haunted house in the country, its characters conscious of the value of suspense, its situations teeming with tense anticipation—that is "The Bat" which continues the theater conquests of Avery Hopwood and Mrs. Mary Roberts Rinehart.

It would be a crime short of murder to expose the plot of so intriguing a play as "The Bat". The enjoyment of future audiences is to be considered. But a few facts can be revealed which will indicate in some measure the appealing quality of the play. There are three acts in the melodrama, all of them taking place in the living room and garret of a country house near New York, which is occupied by a maiden lady and her niece. There is supposed to be concealed in a room of this house the loot of a bank cashier thought to have died in the West. It is the search for this treasure that brings intruders of various sorts to the house. The woman is frightened, though she is determined not to leave the house. A murder is committed. All kinds of suspicions are loosened, and uncanny operations take place with the aid of unseen hands.

And all the time the mystery deep-

"The Bat" Thrilling—"The Cave Girl" Brings Maine Woods to Broadway—"The Checkerboard" Opens

ens, though there is occasional comic relief in the person of an impossible house maid who is never too terrified to utter some piece of extravagant humor.

Effie Ellsler acted well the part of the maiden lady while May Vokes was successful, as was to be expected, in the part of the maid. Harrison Hunter was the cool and confident detective that he portrayed last year in "The Crimson Alibi". Edward Ellis contributed an excellent sketch of a suave physician. Anne Morrison was an enchanting picture of harassed beauty.

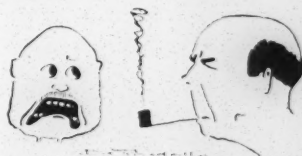
LOUIS R. REID.

"THE CAVE GIRL"

The Maine Woods Dramatized for Broadway

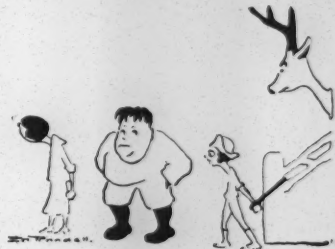
Comedy in three acts, by George Middleton and Guy Bolton. Staged by George Marion. Costumes by Charles Howard. Produced by Comstock and Gest at the Longacre Theater, Aug. 18.

Rogers Arthur Barry
Baptiste Brandon Peters
J. T. Bates John Cope
Rufus Paterson Mark Smith



Georgina Case Martha Mayo
Elsie Case Madeleine Marshall
Divvy Bates Saxon Kling
Margot Merrill Grace Valentine
Prof. Orlando Sperry Grant Stewart
Mr. Keys, the Sheriff Franklyn Hanna

Guy Bolton and George Middleton have added Maine to their geographical conquests. They have set out with hammer, saw and almanac and have dramatized the woods north of



Bangor for Broadway. But "The Cave Girl" seems more suggestive of Broadway than of Bangor.

However, in spite of the obviousness of its people and its scenes, it amuses. The laughter does not spring from inspiration. There is every evidence of the mechanical in its source. But it is there, nevertheless, chiefly in the performance of John Cope, an actor who is expert in depicting the successful but harassed business man. The genial Mr. Cope fairly wallows in the part. As a Wall Street magnate he is taking a vacation in the Maine woods in company with his sentimental son, a designing widow and her daughter.

Comes upon the scene Grace Valentine, particularly easy on the eyes, in the role of a young Diana. A true product of the soil is she, ever so skilled in the pursuit of game and knowledge of the woods.

When circumstances arise whereby the New York family is put upon its own resources it becomes fairly easy for Diana to assume control. A battle of wits takes place between her and the little daughter of the Ritz, but it is manifestly uneven in such an environment. Thus is another Fifth Avenue betrothal broken and thus does the sincerity and genuineness of nature triumph over the artificial and effete product of the town.

Miss Valentine played her role with charm and intelligence. And her amiability was never better revealed. Grant Stewart was excellent as her bookish foster father, a typical stage professor. Madeleine Marshall did capitally as the New York girl.

LOUIS R. REID.

"THE CHECKERBOARD"

The Hattons Write Poor Comedy of Nouveau Riche

Comedy in three acts, by Frederic and Fanny Hatton. Staged by Clifford Brooke. Scenery by Livingston Platt. Gowns by Charles Howard. Produced by Comstock and Gest, at the Thirty-ninth Street Theater, Aug. 19.

Townsend Kellogg Sydney Booth
Susanne Taylor Miriam Sears
Mrs. Taylor Kate Mayhew
Joseph Taylor William Williams
T. Edward Taylor Jack Raffael
Jeremiah Emery Norval Keedwell
Olga Zola Talma
Boris Donald MacDonald
Tanya Dorothy Smoller
Feodor Masimoff Jose Ruben
Mrs. Wadsworth Eda Von Buelow
Dora Wadsworth Dorothy Tierney
Alexei Machurin Leo Frankel
Vladimir Henry Myers

Can it be true that the Hattons are becoming propagandists? Are they to be observed grinding an axe the while they transport a great lover through new amours? It would seem so. In "The Checkerboard," they

(New plays continued on page 400)

BROADWAY TIME TABLE—Week of August 30th

Play	Principal Players	What It Is	Opened	Theater	Location	Time of Performances
Abraham Lincoln	Frank McGlynn	Inspiring historical drama	Dec. 15	Cort	West 48th	Eve. 8.15 Mat. W. & S. 2.20
The Bat	Effie Ellsler, May Vokes, Harrison Hunter	Reviewed in this issue	Aug. 23	Morosco	West 45th	Eve. 8.30 Mat. W. & S. 2.30
The Cave Girl	Grace Valentine, John Cope	Reviewed in this issue	Aug. 18	Longacre	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Celtic Players	Repertory company	Irish dramas	June 28	Bramhall	Lex. Ave. & 27th	Eve. 8.30
The Charm School	Sam Hardy, Marie Carroll	Dainty comedy of youth	Aug. 2	Bijou	West 45th	Eve. 8.30 Mat. W. & S. 2.30
The Checkerboard	Jose Ruben	Reviewed in this issue	Aug. 19	39th St.	West 39th	Eve. 8.30 Mat. W. & S. 2.30
Cinderella on Broadway	Georgie Price, Eileen Van Biene	Lavish extravaganza	June 24	Winter Garden	Bway & 50th	Eve. 8.15 Mat. T. Th. & S. 2.15
Come Seven	Gail Kane, Arthur Aylsworth	Comedy of negro life	July 19	Broadhurst	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
Crooked Gamblers	Taylor Holmes, W. B. Mack, Felix Krembs	Drama of high finance	July 31	Hudson	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Enter Madame	Gilda Varesi, Norman Trevor	Comedy of opera star	Aug. 16	Garrick	West 35th	Eve. 8.30 Mat. Th. & S. 2.30
The Famous Mrs. Fair	Henry Miller, Blanche Bates	Excellent domestic comedy	Dec. 22	Miller's	West 43rd	Eve. 8.30 Mat. W. & S. 2.15
Foot-Loose	Emily Stevens, Lawrence Grossmith	"Forget-Me-Not" revived	May 10	Little	West 44th	Eve. 8.30 Mat. W. & S. 2.30
The Gold Diggers	Ina Claire, Bruce McRae	Comedy of chorus girls	Sept. 30	Lyceum	West 45th	Eve. 8.30 Mat. Th. & S. 2.20
Good Times	Marceline, Belle Story	Big spectacle	Aug. 9	Hippodrome	6th Ave. & 43rd	Eve. 8.15 Mat. daily 2.15
Happy Go Lucky	O. P. Heggie, Muriel Martin Harvey	Reviewed in this issue	Aug. 24	Booth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Honey Girl	Edna Bates, Lynne Overman	"Checkers" set to music	May 3	Cohan & Harris	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Irene	Adelina Patti Harrold	Above-average musical comedy	Nov. 18	Vanderbilt	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Ladies' Night	John Cumberland, Charles Ruggles	Turkish bath farce	Aug. 9	Eltinge	West 42d	Eve. 8.45 Mat. W. & S. 2.30
The Lady of the Lamp	George Gaul, Robinson Newbold	Oriental dream play	Aug. 17	Republic	West 42d	Eve. 8.30 Mat. W. & S. 2.30
Lightnin'	Frank Bacon	Delightful character comedy	Aug. 26 '18	Gaiety	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
The Night Boat	John E. Hazzard, Ada Lewis	Excellent musical comedy	Feb. 2	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
Not So Long Ago	Eva Le Gallienne	Comedy of the '70's	May 4	Nora Bayes	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Opportunity	James Crane, Lily Cahill	Wall Street melodrama	July 30	48th St.	West 45th	Eve. 8.30 Mat. Th. & S. 2.30
Paddy The Next Best Thing	Eileen Huban, Cyril Scott	To be reviewed	Aug. 25	Shubert	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Poor Little Ritz Girl	Charles Purcell, Andrew Tombes	Entertaining musical comedy	July 27	Central	Bway & 47th	Eve. 8.30 Mat. W. & S. 2.30
Scandals of 1920	Ann Pennington, George White	Jazzy summer show	June 7	Globe	Bway & 46th	Eve. 8.20 Mat. W. & S. 2.20
Scrambled Wives	Roland Young, Juliette Day	Domestic farce	Aug. 5	Fulton	West 46th	Eve. 8.40 Mat. W. & S. 2.30
Seeing Things	Jed Prouty, John Westley	Farce of spiritism	June 17	Playhouse	West 41st	Eve. 8.30 Mat. W. & S. 2.30
Silks and Satins	William Rock	Elaborated vaudeville	July 15	Cohan	Bway & 42d	Eve. 8.30 Mat. W. & S. 2.30
Spanish Love	William H. Powell, James Rennie	Drama of love and hate	Aug. 17	Elliot	West 39th	Eve. 8.30 Mat. W. & S. 2.30
Tickle Me	Frank Tinney	Musical hodge-podge	Aug. 17	Selwyn	West 42d	Eve. 8.30 Mat. W. & S. 2.30
Ziegfeld Follies	Fannie Brice, Bernard Granville, Ed Cantor	Annual revue	June 22	New Amsterdam	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Vaudeville	Buzin' Around, Maude Berra, Sig. Friscoe	Revue, songs, xylophone		Colonial	Bway & 62nd	Eve. 8.00 Mat. daily 2.00
	Nora Bayes	Character Songs		Palace	Bway & 47th	Eve. 8.00 Mat. daily 2.00

Motion Pictures

It's a Great Life Cullen Landis, Molly Malone
The Right to Love Mae Murray, David Powell
Humoresque Alma Rubens, Vera Gordon
Lady Rose's Daughter Elsie Ferguson
45 Minutes from B'dway Charles Ray

"Prep" school comedy Capitol
Domestic comedy Criterion
Drama of Jewish life Bway & 44th
Drama of English Nobility Bway & 49th
George Cohan's comedy Rialto
Strand Bway & 47th

1 P. M. to 11 P. M.
12 M. to 11 P. M.
12 M. to 11 P. M.
12 M. to 11 P. M.
1 P. M. to 11 P. M.



JOSEPH KNECHT

and his orchestra, who are entertaining the guests on the Waldorf-Astoria Roof with their rendition of popular and classical music. Mr. Knecht is well known as an orchestra leader in Europe as well as all over the United States, and he is adding to his long list of admirers every night. Though his organization is in no sense a jazz aggregation, they can do ample justice to the popular songs of the day. At present they are having great success with Richmond Music Company's two new hits, "Gra-Na-Da" and "Any Time, Any Place, Anywhere"

AT THE BIG VAUDEVILLE HOUSES

NORA BAYES HIT OF PALACE SHOW Her "Shadow" Shares Honor with Headliner

Nora Bayes—billed by the todHamiltonian heavyweight thrower of the King's English, *Walter Jazsem-up Kingsley* as "our own Nora"—is the headliner of this week's bill at the Palace and as expected Monday afternoon was the biggest kind of a hit. And sharing honors with her is the little speck of ebony-hued femininity, *Florence Parham*, who apes *Miss Bayes* to perfection and who adds a comedy zest that is unmistakably and undeniably funny. Talk about the rejuvenation of Aunt Mary! It isn't a circumstance to what *Nora Bayes* has accomplished in looks aided and abetted by a stylish blonde wig, coiffured up to the very minute, with avoirdupois that is becoming and a stage array of fancy clothes that must have cost a lot of money. And her voice! It was strong, musically sweet and of that impinging Bayes type long identified with this wonderful singing show-woman. She sang mostly new songs, with the edge running to "blues". She was about the biggest, happiest hit of the season at the Palace.

While *Miss Bayes* was a cyclonic hit there were other surefire scores. *John S. Blondy* and *Brother* opened. They are leaders in their line of acrobatics but have a little dog named *Spotty* that is a worldbeater. The dog does things beyond all imagination when one realizes the dog is alive.

Harry Masters and *Jack Kraft* were a large-sized dancing success, speeding along from the old-fashioned variety style to the lightning fast jazz of the present day vaudevillian. *Virginia Pearson* and *Sheldon Lewis*, who won popularity via the screen, proved an attractive proposition, enacting a breezy, dramatic sketch that was well received. *Miss Pearson* appeared stunning in her stage gowns and showed an animation and dramatic charm that demonstrated why she can subject herself to camera closeups.

And while *Miss Bayes* was the feminine "cleanup" the male contingent was ably led by that corking little funster, *Joe Laurie, Jr.*, who



bowed the audience over with his monologue and subsequent witticisms anent the Laurie family. *Joe* just saunters on and nonchalantly mows them down with his capital funmaking.

And what a whale of a hit the

Nora Bayes at the Palace—Colonial Has McConnell Sisters—Jack Osterman Arrives—Good Bill at Alhambra

Cansinos registered. These clever Spanish dancers—great favorites in vaudeville—offered a novel and fantastic routine that was applauded to the echo. They are whirlwind dancers, agile and graceful and the last word in team work.

After intermission appeared *Miss Bayes, Kramer and Boyle* who also landed a laughing hit, and *Johnson, Baker and Johnson*, who proved bully closers.

MARK.

PLEASING BILL AT THE COLONIAL McConnell Sisters Big Feature in Hassard Short Piece

New faces and new talent are always most welcome in vaudeville. We are therefore grateful to *Hassard Short* for discovering and presenting to us *Harriet and Marie McConnell* in what he terms "Trills and Frills." These two sisters have exceptional voices, almost too good for variety, but *Mr. Short's* skillful staging, his mixing the operatic arias with just a touch of the commonplace, and his tasteful costuming, at once places the little offering among the very best. *Miss Harriet* has been touring the concert stage, and her rich contralto would be highly appreciated by a concert audience. Little *Marie's* clear sweet soprano blends in pleasantly, and their singing of *I'll Be With You In Appleblossom Time*, their only popular number, was a triumph of vocal art, and admirably staged.

Lois Josephine and *Leo Henning*, with *Earle Browne* at the piano, danced delightfully and breezed through a number of songs as if they enjoyed them as much as their audience. *Henning* put over a juvenile song, *Where Does the Moon Go in the Afternoon?* and *Miss Josephine's Fishing*—a quaint talk-song still gets over, mainly because of her interpretation. *Henning* is an excellent partner, and proved, on the whole, better than her former co-worker. They closed with *I Know Why*.

Alanson opened the bill with a comedy surprise which pleased. *Emerson and Baldwin* in "So This Is Paris" were utterly foolish to everybody's amusement. Their "Levitiation" bit brought a big laugh.

"Indoor Sports," a sketch, showing two rooms and a hallway between, furnished several laughable moments, and much exaggerated horse-play which, however, seemed to take. The chap who played *Jack* was the most convincing.

Harry Kranz and *Bob LaSalle*, Colonial favorites, danced mighty well, and sang *Oh* and *The Vamp* in a style all their own. The *Frisco* imitation brought down the house. And how that boy can shimmy!

Cartmell and Harris, following intermission, "golfed with Cupid," and closed with a drunk dance. The act was mildly received.

After the *Misses McConnell*, *Moss* and *Frye* indulged in their usual

wrangle to the huge delight of everybody, including the boys in the orchestra. And for good measure they harmonized neatly, between laughs.

The Act Beautiful, a posing act including three wonderful dogs and a handsome horse, fully lived up to its name, and was duly appreciated by the audience.

CONN.

BRONX TURNS OUT TO GREET OSTERMAN New York Premiere of Jake's Boy a Great Success

The Bronx turned out in round numbers to extend to young *Jack Osterman*, the clever and talented son of *J. J. Rosenthal*, former manager of the Bronx Opera House, and *Kathryn Osterman*, one of this country's famous actresses, and his vaudeville opening in New York at the Royal Monday night was a whale of a success. And there was no reason why it shouldn't be. First, last and all other times during the boy's act—he hasn't yet reached his twenties—he made good in every sense of the word. The fact that he was an *Osterman*—*Jake's* boy—was an asset not to be overlooked yet it remained for this likeable, nice looking chap to step right down to the very outstretched arms of the Royal audience and score the biggest kind of a personal triumph. He has studied the stage, comes by the heritage naturally, and vaudeville can use him as long as he cares to stay within its shadows.

Notwithstanding *Osterman's* colossal cleanup, there was a splendid bill around him, with a succession of hits that had *Al Darling* smiling for the first time since the big returns of last week when the business was unexpectedly big in the face of insufferably hot weather.

Another hit of altitudinous proportions was registered by *Henry Santrey* and his jazz band—a band that worked and played and went through some novel musical "bits," led by *Santrey*, and the hit was really one of the most pronounced ever scored by any musical troupe journeying to the Bronx.

And then there was much applause for the *Van Cellos* in the opening spot, another emphatic score by *Meredith* and his wonderfully trained dog, *Snoozer*, with *Meredith* now showing two excellently trained cats in addition to the canine wonder. *Ethel Clifton* and Co. amused one minute and thrilled the next with a "surprise" melodramatic playlet entitled "Diamond Cut Diamond." Then came the *Osterman* conquest, with *Sylvia Jason* and *William Haig* closing the first part successfully.

After intermission the *Legrohs* stopped the show for a few minutes with their sensational acrobatics. Then followed *Santrey's* register, with *Miller and Mack* a hit all the way and then the *Chandon Trio*

ended the show with an aerialistic exhibition that held everybody for the finish.

Seldom has any show as many "dumb acts" as the Royal this week yet there appeared no confliction and a happy blending of vaudeville entertainment and amusement. Then there was *Jack Osterman*! He's a prince of an entertainer and a whole show in himself.

MARK

ALHAMBRA BILL IS BLUES CURE Harry Holman, Margaret Young and Ralph Herz Score

A sure cure for the thickest and doggonest of blues is the bill offered at the Alhambra this week. If your physiognomy refuses to crack wrinkles of mirth in one act, they'll get you in the next one. It simply can't be doodled.

Frank Shields starts the ball a rolling, as he balances himself and entertains with some clever lariat throwing. Later he elevates his act to a ladder, atop of which he does some more stunts with the rope.

The *Chung Hua Four*, China's only quartet in harmony, brought forth some thunderous applause not only with their perfect blend of "close" but a goodly bit of comedy run between the lines.

Betty Donn, assisted by *Robert Berne*, presented "Portrait's Musical" in four scenes. *Miss Donn* pleased with her sweet voice as did her assistant with some violin selections.

Ralph Herz, the musical comedy favorite, was well received in his song and recitation act. During his impersonation of a college professor in 1950, lecturing from a blackboard with a pointer, defining former relics of the "Merry Mucilage" parlor, many a hoarse chuckle burst forth from the audience.

James C. Morton and family next appeared in a comedy travesty. With a constant volley of perfect nonsense he went across big and worked hard to put the balance of the family across with him.

Frank Hurst, the boy from Yonkers, entertains with songs and stories, assisted by *Joseph Britton* at the piano.

Harry Holman and Company in a comedy sketch entitled "Hard-boiled Hampton," scored a big hit. He in-



jects enough humor into the skit to carry you laughing through the few serious moment of it.

Margaret Young, bubbling with personality, sang a few of her ragtime compositions. She won some real Polo Ground applause with a parody on "Bimbo" Ruth that took the rooters by storm.

Al and Emma Frabelle, with some clever wire stepping, wound up a most enjoyable and well-rounded bill.

JOVIE.

(Vaudeville continued on page 374)

NEW VAUDEVILLE ACTS

Jack Osterman Conquers Royal Audience

Jack Osterman kowtowed for stage acclaim at the Royal this week and Monday night we had the high elation of seeing this young man mop up the stage of the Keith Theater in the Bronx to the entire satisfaction of everyone. His father, J. J. Rosenthal, who formerly managed the Bronx O. H. and knows everybody in the Bronx by his nickname and everybody up there calls him Jake by way of popular reciprocity, and his mother, Kathryn Osterman, who won an enviable reputation both upon the legitimate and vaudeville stages by her personality and thespian ability, were on hand to witness the boy's opening performance. And all of Jake's friends and all of the folks that know Miss Osterman well were there to hand Jackie the key to the city. Then there was the Royal "regulars" and a lot of the inhabitants who only flock to the Royal when the occasion is extraordinary who gave Osterman the biggest surprise of his life. Perhaps Jack fully believed he would get over but the way he was received Monday night was far, high and away beyond his most sanguine expectations. But Jack made good on his merits. While only nineteen Osterman is right now a finished vaudeville product. And what a wonder he will be when he becomes more seasoned and more matured as he travels on to higher success in his stage endeavors. He belongs to the stage naturally. With his daddy a manager and one of the best that ever flicked a section of pasteboards past his trained ear or counted a packed house with one eye closed, and his mama, an actress from her head to

her feet, it isn't any eighth wonder of the world to find Jack Osterman an offspring of stage talent who has come to New York to claim his own. He certainly has ARRIVED with a loud splash. Then one must not overlook Jack Lait. Jack's father and the Chicago O. Henry are intimate friends. So it behooved Jack, the newspaper man, to put stage harness upon Jack, the entertainer, that would wear him well. The stage house that Jack built will house him long near the horn of plenty. Osterman has everything a youngster needs breaking into "big time." Whether singing or kidding his "family"—he jokes goodnaturedly and in a new way about his daddy and his uncle—he puts it over. And it stays "put" as evidenced Monday night. Osterman opens with *Home Was Never Like This*, a jolly kidding lyric that befits Osterman's entry into New York, *You've Got To Give The Babies A Bottle Or You Never Can Rock Them To Sleep*, a satirical lyric that caused laughter, *Will It Ever Be The Same?* another comic bang, and *The Last Rose Of Summer* which he does a la Eddie Cantor, with Jack explaining the Cantor connection so that the idea will not be misconstrued. And he does everything well. They called him back and back until he finally had to make a little speech, referring to his father and mother "out front" and to the time when he once ushered for his father in the Bronx. Then he recited a little poem that praised mother and wound up with a big word of blessing for his father. It was timely and apropos of the hour. Thrice welcome, Jack Osterman, to New York vaudeville.

MARK.

PALACE—CHICAGO

Diversified Bill Offered in Windy City House

The new show at the Palace, Chicago, Monday, offered diversity of a pleasing nature. *Samsted* and *Marion* offered the "Bachelors Vision" and did well, all things considered. A good turn of its type. *Nurke* and *Betty* did fairly well. The man sings well and also dances. The girl plays several instruments passably. *John W. Ransome*, of musical comedy fame, appeared in a little skit styled "Ask Dad," assisted by four players. Fair. *Ben Ryan* and *Harriett Lee* hit a happy comedy stride and scored the first legitimate hit of the afternoon. An amusing pair of entertainers. *Ciccolini* headlined and held the position most successfully. He has a fine voice and knows how to use it to advantage. *Johnny Burke* slammed over a resounding comedy hit, with his fol de rol causing prolonged laughter. *La Bernicia* appeared as the prima ballerina of "Shadows," a dancing musical fantasy by *Frances Nordstrom* that not only was beautifully staged but was presented by an admirable acting cast. *La Bernicia* is a clever dancer. One number in which her work stood out prominently was a Japanese number. "Hungarian Gypsy" and "The Land o' the Jack o' Lantern" were finely interpreted. *Gene Greene* in songs got along fairly well. Howard's Animal spectacle closed the show.

ORBEE.

BUSHWICK BILL

Frances Pritchard and Clark and Bergman Appear

Joe Cook took all the honors with his one man vaudeville show, and was recalled a number of times until he made a short speech.

Clark and *Bergman* with the *Crisp Sisters* ran a close second for the best act honors. *Miss Clark* has a very pretty voice. They sang *Just a Little Too Late*, *Bamboo Isles*, *After You Get What You Want*. The *Crisp Sisters* do some very neat classic dancing.

Yank, the Wonder Dog, opened the show with mind reading, and clever stunts, which were liked. *Hewitt* and *Mitchell*, give some songs and a little dancing. *Conley* and *Ryan*, in "Rice and Old Shoes," have a country rube act, well acted, and the closing scene of the rear red light disappearing down a country road looked good and got a good hand. *Frank Mullane* sings well and tells stories the same way.

Frances Pritchard with *Tierney* and *Donnelly* has a good act. They dance very well, jazz, classic and team, and got a good hand.

Frazer and *Bunce*, the fellows who look alike, told some good jokes, did a little dancing, and sang a few songs. The act is lively. *Alexander Brothers* and *Evelyn*, the ball bouncers, closed the show, and their clever work held the audience until the last curtain.

HUSTED.

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

TRIVE PSIDE



NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

The Village Vamp	Nora Bayes
I'm Singing The Blues 'Til My Daddy Comes Home	Kramer and Boyle
My Home Town Is A One Horse Town	Jack Osterman
Will It Ever Be The Same?	Henry Santrey
My Sahara Rose	

TIMBERG BIG HIT AT THE RIVERSIDE

Songs, Dances and Stunts on Program of Uptown House

Anderson and *Yvel* start the ball rolling at the Riverside Theater this week, and roll it on skates. Among the stunts they do, *Claude Anderson*, while on his skates, grabs his partner, *Leona Yvel*, by one hand and one foot, and indulges in a mad horizontal whirl. *Parish* and *Peru*, in clothes which are picturesque, step around alone and together, and in and out of barrels.

Enos Frazere, than whom there is no more thrilling performer extant, duly made his beholders severally hold their respective breaths while he hurtled through the air, precariously suspended by his heels. *Fay Courtney*, formerly of the *Courtney Sisters*, sang several songs that are peculiarly her own, some written by herself, and some by *Arthur Behim*. As an encore, she sang with her sister, *Caroline*. *Fred Farber* at the piano gave a particularly able solo. *Leon Errol*, with his butler partner, *Alf James*, again presented his familiar comedy scene of a spiphlicated "Guest".

Bradley and *Ardine* whiled away a little time with a series of dances and a little singing. *Miss Ardine* is a graceful dancer.

Herman Timberg seemed to jump right into the fancy of the entire Riverside audience, Monday afternoon. His antics appealed mightily to the funny bones of his auditors.

Whiting and *Burt*, with an entirely new set of songs, made an instantaneous hit in the closing position on the bill. Some of the songs were *The Bimbo on the Bamboo Isle*, *Pretty Little Cinderella* and others, all interspersed with their own happy repartee.

RANDALL.

MAJESTIC—CHICAGO
Kitty Gordon and Jack Wilson Are Headliners

Heading this week's bill at the Majestic, Chicago, are a 2 in 1 combination, namely *Kitty Gordon*, assisted by *Marvel* a dancing phenomenon, and *Jack Wilson*, the blackfaced comedian, who is assisted by *Frank Griffith* and *Miss Gordon*. The *Gordon-Wilson* acts are proving a draw, with both *Miss Gordon* and *Wilson* going big. *Ray* and *Frank Doran*, opening the show, presented a decided novelty, their dancing being their main work. The *Royal Gascoignes* did not come up to expectations, their work being only fairly received at this house. *Emily Darrell* was there forty ways with her inimitable line of comic chatter that scored impressively. And her bull pup came in for his full share of attention. The show was closed by *Jack Burke*, who was fairly well received.

ORBEE.

In the Song Shops

BY MARK VANCE

Stern to Publish European Music— Lehar, Strauss, Fall and Lincke on List —Pace & Handy in New Home—Nora Bayes as a Song Picker



BERT ELSBURY

Writer of "When Uncle Sammy Went to War," published by a prominent Chicago music publisher. Mr. Elsbury was born in 1880 in Illinois, near a little town called Argentier. His parents were of English, Scotch and Welsh descent. He has lived in Detroit and in Toledo for nine years. He has always been interested in music and poetry, writing being a natural gift. He started writing songs at the age of eighteen.

EDWARD F. MARKS, general manager of the Jos. W. Stern Music Company, who has been a guiding star and first aid to Mr. Stern ever since the Stern Company was formed and who has followed the progress of the music world for years, has numerous ideas about the music game that are based upon study and observation plus a practical activity in the business and they are all solid as the Rock of Gibraltar.

The other day we dropped in upon **The Busy Mr. Marks** and learned some things about the Stern shop that were both interesting and surprising. Mr. Marks told us that the Stern Company via a traveling representative (William Phillips) after an extended trip abroad had obtained fifty-three new contracts that meant the exploitation and bringing out in the States all the music worthwhile in the countries where the contracts were signed. Principally among them was one with *Franz Lehar* who has written many

States by storm. It is entitled *Signs of Spring*. When the number is played for the first time in New York, Mr. Lehar will conduct the orchestra personally, having sent the Stern office assurance that he will come here in October and will be proud to direct his own composition. Stern will also boost a new Spanish opera, "Frasquita," that Mr. Marks claims is a winner.

The Stern Company

Also Has New Works

of Oscar Straus, Leo Fall, Paul Lincke, etc. Mr. Marks said the

Best Selling Song Records

AEOLIAN—Everybody's Buddy (14073), Samuel Ash; rev., When He Gave Me You, Henry Burr.

COLUMBIA—Some Beautiful Morning (A2940), Al Jolson; rev., I've Got The Profitteering Blues, Frank Crumit.

EDISON—Alice Blue Gown (50661), Helen Clark; rev., Irene, Helen Clark.

EMERSON—I'd Like To Fall Asleep And Wake Up in My Mammy's Arms (10199), Eddie Cantor; rev., Everybody's Buddy, Arthur Fields.

VICTOR—Gems from "Apple Blossoms" (35697), Victor Light Opera Co.; rev., Gems from "Irene," Victor Co.

Stern Company had always done unusual business with production music as attested by the success Stern had with "The Spring Maid," "Rose-maid," "Lilac Domino," "Chu Chin Chow," "Isle of Spice," "The Red Feather," "Sari," "The Siren," "His Little Widows," et cetera. And Mr. Marks declared that despite any slump that the other publishers experienced this summer the Stern office plugged right along consistently and religiously and has weekly statements to prove that business was on the right side of the ledger.

Mr. Marks said that it was really remarkable the way that orders poured in each week for some of the oldest numbers in the Stern catalogue. It was Stern who

Cast Off the Yoke

of the ten-cent retail price, with no copy sold below twelve and one-half cents now and the higher grade of numbers ranging up to 60 cents. And a mighty long and popular list it is that Stern has for the twelve and one-half cent channels.

Mr. Marks showed us proof galore that in Europe *Old Man Jazz*, *Blue Diamonds* and a raft of Stern "naturals" were going great guns, with those numbers also being immense favorites with the trade in the States. *Blue Diamonds* crashed into such quick popularity hereabouts that when the Victor people decided to make

a record of *The Love Nest* the Stern hit, *Blue Diamonds* was chosen for the reverse side. Mr. Marks also speaks with elation

Over the Way Publishers

have gotten together at the round table and eliminated numerous obstacles that heretofore had affected the trade in general and also hindered the general success of the publishers as a whole. Out of chaos had come system and organization that had effected many benefits. Struggling and independent songwriters had been given greater encouragement and songs that might never have seen the light of day had been published as the result of the association of the music publishers. Some day we hope we can buttonhole Mr. Marks away from the oceans of work he has to dispose of daily and have him tell the *DRAMATIC MIRROR* readers some interesting incidents and anecdotes about famous songbirds, vaudevillians and entertainers with whom he has come in contact personally through his long and faithful association with the Stern establishment.

The Okeh Company has just brought out

A Brand New Record

by Mamie Smith of *The Thing Called Love* and also a corking number of *You Can't Keep A Good Man Down* that was written by Perry Bradford. The fact also remains that *Marion Harris* has made a wonderful record of *St. Louis Blues*, which can be heard at any of the Columbia sta-

Best Selling Dance Records

AEOLIAN—Love Nest, from "Mary"; rev., In Sweet September.

COLUMBIA—Fox Trot, Ah, There! (A2879), Columbia Orchestra; rev., Waltz, Just Another Kiss, Paul Biese Trio.

EDISON—Fox Trot, Alexandria (50656), Max Fells Orchestra; rev., Waltz, Miami, Fells Orchestra.

EMERSON—Fox Trot, The Love Nest (10203) Palace Trio; rev., Close to My Heart, Palace Trio.

VICTOR—Fox Trot, The Love Nest (18678), Joseph Smith's Orchestra; rev., Fox Trot, A Young Man's Fancy, Smith's Orchestra.

tions. This record of Pace & Handy's entitled them to every right to establish their claim to supremacy as the publishers and writers of "blues" songs. Pace & Handy are now handsomely located in their new publishing home 232 West 46th Street, just opposite the N. V. A. club and the energetic publishers are out to make it a "real home of the Blues." They are throwing much exploitation into three big numbers

now ready, namely *Why Did You Make A Plaything Of Me?* by J. Henri Barbour, *Long Gone* by W. C. Handy and *Christ, Smith, and Bring Back the Joys* by Joe Rose.

There is no use talking

About the Requisites

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NEW VAUDEVILLE ACTS

Jack Osterman Conquers Royal Audience

Jack Osterman kowtowed for stage acclaim at the Royal this week and Monday night we had the high elation of seeing this young man mop up the stage of the Keith Theater in the Bronx to the entire satisfaction of everyone. His father, J. J. Rosenthal, who formerly managed the Bronx O. H. and knows everybody in the Bronx by his nickname and everybody up there calls him Jake by way of popular reciprocity, and his mother, Kathryn Osterman, who won an enviable reputation both upon the legitimate and vaudeville stages by her personality and thespian ability, were on hand to witness the boy's opening performance. And all of Jake's friends and all of the folks that know Miss Osterman well were there to hand Jackie the key to the city. Then there was the Royal "regulars" and a lot of the inhabitants who only flock to the Royal when the occasion is extraordinary who gave Osterman the biggest surprise of his life. Perhaps Jack fully believed he would get over but the way he was received Monday night was far, high and away beyond his most sanguine expectations. But Jack made good on his merits. While only nineteen Osterman is right now a finished vaudeville product. And what a wonder he will be when he becomes more seasoned and more matured as he travels on to higher success in his stage endeavors. He belongs to the stage naturally. With his daddy a manager and one of the best that ever flicked a section of pasteboards past his trained ear or counted a packed house with one eye closed, and his mama, an actress from her head to

her feet, it isn't any eighth wonder of the world to find Jack Osterman an offspring of stage talent who has come to New York to claim his own. He certainly has ARRIVED with a loud splash. Then one must not overlook Jack Lait. Jack's father and the Chicago O. Henry are intimate friends. So it behooved Jack, the newspaper man, to put stage harness upon Jack, the entertainer, that would wear him well. The stage house that Jack built will house him long near the horn of plenty. Osterman has everything a youngster needs breaking into "big time." Whether singing or kidding his "family"—he jokes goodnaturedly and in a new way about his daddy and his uncle—he puts it over. And it stays "put" as evidenced Monday night. Osterman opens with *Home Was Never Like This*, a jolly kidding lyric that befits Osterman's entry into New York, *You've Got To Give The Babies A Bottle Or You Never Can Rock Them To Sleep*, a satirical lyric that caused laughter, *Will It Ever Be The Same?* another comic bang, and *The Last Rose Of Summer* which he does a la Eddie Cantor, with Jack explaining the Cantor connection so that the idea will not be misconstrued. And he does everything well. They called him back and back until he finally had to make a little speech, referring to his father and mother "gut front" and to the time when he once ushered for his father in the Bronx. Then he recited a little poem that praised mother and wound up with a big word of blessing for his father. It was timely and apropos of the hour. Thrice welcome, Jack Osterman, to New York vaudeville.

MARK.

PALACE—CHICAGO

Diversified Bill Offered in Windy City House

The new show at the Palace, Chicago, Monday, offered diversity of a pleasing nature. *Samsted and Marion* offered the "Bachelors Vision" and did well, all things considered. A good turn of its type. *Nurke and Betty* did fairly well. The man sings well and also dances. The girl plays several instruments passably. *John W. Ransome*, of musical comedy fame, appeared in a little skit styled "Ask Dad," assisted by four players. Fair. *Ben Ryan and Harriett Lee* hit a happy comedy stride and scored the first legitimate hit of the afternoon. An amusing pair of entertainers. *Ciccolini* headlined and held the position most successfully. He has a fine voice and knows how to use it to advantage. *Johnny Burke* slammed over a resounding comedy hit, with his fol de rol causing prolonged laughter. *La Bernicia* appeared as the prima ballerina of "Shadows," a dancing musical fantasy by *Frances Nordstrom* that not only was beautifully staged but was presented by an admirable acting cast. *La Bernicia* is a clever dancer. One number in which her work stood out prominently was a Japanese number. "Hungarian Gypsy" and "The Land of the Jack o' Lantern" were finely interpreted. *Gene Greene* in songs got along fairly well. *Howard's Animal Spectacle* closed the show.

ORBE.

BUSHWICK BILL

Frances Pritchard and Clark and Bergman Appear

Joe Cook took all the honors with his one man vaudeville show, and was recalled a number of times until he made a short speech.

Clark and Bergman with the *Crisp Sisters* ran a close second for the best act honors. *Miss Clark* has a very pretty voice. They sang *Just a Little Too Late*, *Bamboo Isles*, *After You Get What You Want*. The *Crisp Sisters* do some very neat classic dancing.

Yank, the Wonder Dog, opened the show with mind reading, and clever stunts, which were liked. *Hewitt and Mitchell*, give some songs and a little dancing. *Conley and Ryan*, in "Rice and Old Shoes," have a country rube act, well acted, and the closing scene of the rear red light disappearing down a country road looked good and got a good hand. *Frank Mullane* sings well and tells stories the same way.

Frances Pritchard with *Tierney and Donnelly* has a good act. They dance very well, jazz, classic and team, and got a good hand.

Frazer and Bunce, the fellows who look alike, told some good jokes, did a little dancing, and sang a few songs. The act is lively. *Alexander Brothers* and *Evelyn*, the ball bouncers, closed the show, and their clever work held the audience until the last curtain.

HUSTED.

!Do You Want to Get in the Movies? Write DRAMATIC MIRROR, 133 W. 45th St., New York.

DRAMATIC MIRROR

NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

The Village Vamp	Nora Bayes
I'm Singing The Blues 'Til	Kramer and
My Daddy Comes Home	Boyle
My Home Town Is A One	Jack Osterman
Horse Town	Henry Santrey
Will It Ever Be The Same?	
My Sahara Rose	

TIMBERG BIG HIT AT THE RIVERSIDE

Songs, Dances and Stunts on Program of Uptown House

Anderson and Yvel start the ball rolling at the Riverside Theater this week, and roll it on skates. Among the stunts they do, *Claude Anderson*, while on his skates, grabs his partner, *Leona Yvel*, by one hand and one foot, and indulges in a mad horizontal whirl. *Parish and Peru*, in clothes which are picturesque, step around alone and together, and in and out of barrels.

Enos Fracere, than whom there is no more thrilling performer extant, duly made his beholders severally hold their respective breaths while he hurtled through the air, precariously suspended by his heels. *Fay Courtney*, formerly of the *Courtney Sisters*, sang several songs that are peculiarly her own, some written by herself, and some by *Arthur Behim*. As an encore, she sang with her sister, *Caroline*. *Fred Farber* at the piano gave a particularly able solo. *Leon Errol*, with his butler partner, *Alf James*, again presented his familiar comedy scene of a spiphlicated "Guest".

Bradley and Ardine whiled away a little time with a series of dances and a little singing. *Miss Ardine* is a graceful dancer.

Herman Timberg seemed to jump right into the fancy of the entire Riverside audience, Monday afternoon. His antics appealed mightily to the funny bones of his auditors.

Whiting and Burt, with an entirely new set of songs, made an instantaneous hit in the closing position on the bill. Some of the songs were *The Bimbo on the Bamboo Isle*, *Pretty Little Cinderella* and others, all interspersed with their own happy repartee.

RANDALL.

MAJESTIC—CHICAGO
Kitty Gordon and Jack Wilson Are Headliners

Heading this week's bill at the Majestic, Chicago, are a 2 in 1 combination, namely *Kitty Gordon*, assisted by *Marcel* a dancing phenomenon, and *Jack Wilson*, the blackfaced comedian, who is assisted by *Frank Griffith* and *Miss Gordon*. The *Gordon-Wilson* acts are proving a draw, with both *Miss Gordon* and *Wilson* going big. *Kay and Frank Doran*, opening the show, presented a decided novelty, their dancing being their main work. The *Royal Gascoignes* did not come up to expectations, their work being only fairly received at this house. *Emily Darrell* was there forty ways with her inimitable line of comic chatter that scored impressably. And her bull pup came in for his full share of attention. The show was closed by *Jack Burke*, who was fairly well received.

ORBE.

THE RIVERSIDE

Anderson
& YvelParish
& Peru

Enos Fracere



Fay Courtney

Leon
ErrolBradley
& ArdineHerman
TimbergWhiting
& Burt

By Randall

In the Song Shops

BY MARK VANCE

Stern to Publish European Music— Lehar, Strauss, Fall and Lincke on List —Pace & Handy in New Home—Nora Bayes as a Song Picker



BERT ELSBURY

Writer of "When Uncle Sammy Went to War," published by a prominent Chicago music publisher. Mr. Elsbury was born in 1880 in Illinois, near a little town called Argentier. His parents were of English, Scotch and Welsh descent. He has lived in Detroit and in Toledo for nine years. He has always been interested in music and poetry, writing being a natural gift. He started writing songs at the age of eighteen.

EDWARD F. MARKS, general manager of the Jos. W. Stern Music Company, who has been a guiding star and first aid to Mr. Stern ever since the Stern Company was formed and who has followed the progress of the music world for years, has numerous ideas about the music game that are based upon study and observation plus a practical activity in the business and they are all solid as the Rock of Gibraltar.

The other day we dropped in upon **The Busy Mr. Marks** and learned some things about the Stern shop that were both interesting and surprising. Mr. Marks told us that the Stern Company via a traveling representative (*William Phillips*) after an extended trip abroad had obtained fifty-three new contracts that meant the exploitation and bringing out in the States all the music worthwhile in the countries where the contracts were signed. Principally among them was one with *Franz Lehar* who has written many

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new melodies that Stern will publish for the States.

Right off the reel, according to Mr. Marks, will be a new Lehar waltz, the first individual number that Lehar has turned out in years, and one that should take the United

States by storm. It is entitled *Signs of Spring*. When the number is played for the first time in New York, Mr. Lehar will conduct the orchestra personally, having sent the Stern office assurance that he will come here in October and will be proud to direct his own composition. Stern will also boost a new Spanish opera, "Frasquita," that Mr. Marks claims is a winner.

The Stern Company

Also Has New Works

of *Oscar Straus*, *Leo Fall*, *Paul Lincke*, etc. Mr. Marks said the

Best Selling Song Records

AEOLIAN—Everybody's Buddy (14073), Samuel Ash; rev., When He Gave Me You, Henry Burr.
COLUMBIA—Some Beautiful Morning (A2940), Al Jolson; rev., I've Got The Profitteering Blues, Frank Crumit.
EDISON—Alice Blue Gown (50661), Helen Clark; rev., Irene, Helen Clark.
EMERSON—I'd Like To Fall Asleep And Wake Up in My Mammy's Arms (10199), Eddie Cantor; rev., Everybody's Buddy, Arthur Fields.
VICTOR—Gems from "Apple Blossoms" (35697), Victor Light Opera Co.; rev., Gems from "Irene," Victor Co.

Stern Company had always done unusual business with production music as attested by the success Stern had with "The Spring Maid," "Rose-maid," "Lilac Domino," "Chu Chin Chow," "Isle of Spice," "The Red Feather," "Sari," "The Siren," "His Little Widows," et cetera. And Mr. Marks declared that despite any slump that the other publishers experienced this summer the Stern office plugged right along consistently and religiously and has weekly statements to prove that business was on the right side of the ledger.

Mr. Marks said that it was really remarkable the way that orders poured in each week for some of the oldest numbers in the Stern catalogue. It was Stern who

Cast Off the Yoke

of the ten-cent retail price, with no copy sold below twelve and one-half cents now and the higher grade of numbers ranging up to 60 cents. And a mighty long and popular list it is that Stern has for the twelve and one-half cent channels.

Mr. Marks showed us proof galore that in Europe *Old Man Jazz*, *Blue Diamonds* and a raft of Stern "naturals" were going great guns, with those numbers also being immense favorites with the trade in the States. *Blue Diamonds* crashed into such quick popularity hereabouts that when the Victor people decided to make

a record of *The Love Nest* the Stern hit, *Blue Diamonds* was chosen for the reverse side. Mr. Marks also speaks with elation

Over the Way Publishers

have gotten together at the round table and eliminated numerous obstacles that heretofore had affected the trade in general and also hindered the general success of the publishers as a whole. Out of chaos had come system and organization that had effected many benefits. Struggling and independent songwriters had been given greater encouragement and songs that might never have seen the light of day had been published as the result of the association of the music publishers. Some day we hope we can buttonhole Mr. Marks away from the oceans of work he has to dispose of daily and have him tell the *DRAMATIC MIRROR* readers some interesting incidents and anecdotes about famous songbirds, vaudevillians and entertainers with whom he has come in contact personally through his long and faithful association with the Stern establishment.

The Okeh Company has just brought out

A Brand New Record

by *Mamie Smith* of *The Thing Called Love* and also a corking number of *You Can't Keep A Good Man Down* that was written by *Perry Bradford*. The fact also remains that *Marion Harris* has made a wonderful record of *St. Louis Blues*, which can be heard at any of the Columbia sta-

Best Selling Dance Records

AEOLIAN—Love Nest, from "Mary"; rev., In Sweet September.
COLUMBIA—Fox Trot, Ah, There! (A2879), Columbia Orchestra; rev., Waltz, Just Another Kiss, Paul Biese Trio.
EDISON—Fox Trot, Alexandria (50656), Max Fells Orchestra; rev., Waltz, Miami, Fells Orchestra.
EMERSON—Fox Trot, The Love Nest (10203) Palace Trio; rev., Close to My Heart, Palace Trio.
VICTOR—Fox Trot, The Love Nest (18678), Joseph Smith's Orchestra; rev., Fox Trot, A Young Man's Fancy, Smith's Orchestra.

tions. This record of Pace & Handy's entitled them to every right to establish their claim to supremacy as the publishers and writers of "blues" songs. Pace & Handy are now handsomely located in their new publishing home 232 West 46th Street, just opposite the N. V. A. club and the energetic publishers are out to make it a "real home of the Blues." They are throwing much exploitation into three big numbers

now ready, namely *Why Did You Make A Plaything Of Me?* by J. Henri Barbour, *Long Gone* by W. C. Handy and *Christ Smith*, and *Bring Back the Joys* by Joe Rose.

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STAGE NEWS OF THE WEEK

ENGLISH STARS PLAN TO TOUR CANADA

Martin Harvey, Percy Hutchison and Company of "The Maid of the Mountains" in List

G. G. GARRETTE has been appointed general representative of Trans-Canada Theaters, Ltd. Mr. Garrette's duties will embrace the supervision of various tours of English stars and attractions which are being brought to Canada.

The all-English cast of "The Maid of the Mountains" sails for Canada on the Empress of Britain from Liverpool, September 1st, arriving in Quebec, September 8th. The tour of "The Maid of the Mountains" opens September 20th and will play through Canada to the Pacific coast, thence into San Francisco and back to Chicago, where it opens a run in April, 1921. The cast includes Fred Bentley, Fred Wright, Rita Collins and other well-known English stars. "The Maid of the Mountains" is being brought to this country by Trans-Canada Theaters, Ltd., and the tour will be under their direction.

Martin Harvey and his company of thirty-five people are being brought to Canada by Trans-Canada Theaters, Ltd., and will open in St. Johns, N. B., Dec. 27th, playing eighteen weeks in Canada, sailing back from Montreal for England May 2d. Mr. Harvey's repertoire will include "David Garrick", "The Breed of the Treshams", "Cigarette Maker's Romance", "Rosemary", "The Only Way", "Hamlet" and other plays.

Percy Hutchison is expected to make a return visit to Canada the season of 1921-22 in his new spectacle, "Lord Nelson".

Mr. Driscoll, vice-president of Trans-Canada Theaters, Ltd., left for England, Aug. 11th in connection with the tours of several English stars and productions over their circuit, negotiations for which are under way.

Hackett's London Plans

James K. Hackett returned to London on the Caronia prepared to make his first appearance on the stage in that city about the first of November in "Macbeth." He hopes to have Mrs. Pat Campbell play Lady Macbeth. Later during his London season he will produce a new play by Douglas Murray entitled "Blink," and he may also give some performances of "The Merry Wives of Windsor," and "The Rise of Silas Lapham." On his return to America next spring, Mr. Hackett will appear here in Sacha Guitry's "Pasteur."

Whiteside's New Season

Walker Whiteside will begin his second season in "The Master of Ballantrae" at the Hollis Street Theater in Boston on Monday, September 13th. After a brief period on tour, the star's manager, Augustus Pitou, will present him at a Broadway theater. In the supporting company are Miss Sydney Shields, Miss Nancye Stewart, Virginia Duncan, Alexander F. Frank, W. Mayne Lynton, Maurice Barrett, William H. Shelley, Basil West and Karhle Vose.

Fashion Show at Ritz

The fifth fashion show given under the auspices of The Shelton Looms opened at the Ritz-Carlton Hotel Tuesday, under the auspices of Alexander Green. Eleven prize-winning designs are on exhibition. Pile fabrics, velvets and plushes are chiefly utilized in the designs. The designers represented include Mr. Green, Hickson, and Bergdorf-Goodman. Friday the exhibition will be open to the consumer instead of only to the trade, and tickets may be obtained at the various department stores.

Maude Fulton's Play Coming

Maude Fulton's comedy, "The Humming Bird," will be produced here about Nov. 1 by Oliver Morosco.

Sargent Aborn's Play

Sargent Aborn has completed the cast for the new play, "The Broken Wing," which is to open its season at the New National Theater in Washington on August 30th. Inez Plummer will have the central character, and the two leading male roles will be assumed by Charles Trowbridge and Alphonse Ethier. Others in the cast are Myrtle Taunahill, Henry Duggan, Louis R. Wolheim, George Abbott, Mary Worth, Walter Scott and Joseph Spurin.

"Brevities" Coming

George LeMaire's "Broadway Brevities 1920" will have its first performance at the Globe Theater, Atlantic City, on Monday Aug. 30, and begins an engagement at the Lyric Theater, New York City, on Labor Day. The company includes Dorothy Jardon, George LeMaire, Bert Williams, Ula Sharon, Natalie Kingston and others.

Hampden in "Julius Caesar"

Walter Hampden will make a production of "Julius Caesar" this season. He will play Brutus, Cassius and Marc Antony on alternate nights.



JIMMIE LUCAS

The popular song writer and comedian now appearing in vaudeville in "Fam-pires and Fools"

STAR'S GRATITUDE

Frances Kennedy Backs Water Carnival

From Chicago comes word that Frances Kennedy, stage star and vaudevillian, to show her great gratitude to the good people of Miller, Ind., who rebuilt her chateau which was destroyed by fire recently, is sponsoring a big water carnival that will be held at Miller on September 5. Attorney Thomas J. Johnson of Chicago, in private life Miss Kennedy's husband, has announced that the affair will include every kind of aquatic sports and that the prizes to be awarded will aggregate \$1,000.

Gary and Miller citizens have been placed upon divers committees and the plans indicate an immense affair.

Glee clubs and musical organizations have been promised by Waterson, Berlin & Snyder, Irving Berlin Co., Leo Feist and other music publishers who will help make the stage entertainment something to be remembered. Miss Kennedy is to appear in person while Ted Lewis and his band expect to run down from Chicago and take part in the carnival.

Miss Anglin Starts Rehearsals

Margaret Anglin has started rehearsals of her latest play, "The Woman of Bronze," by Paul Kester. She will open her New York season at the Frazee Theater on Tuesday evening, September 7.

ACTORS' LEAGUE VISITS HARDING

Marion Scene of Tribute to Candidate

Tuesday was a big day for Marion, for not since the homecoming exercises the first of last month, when Senator and Mrs. Harding returned from Washington, has such a crowd assembled around the front porch as when Al Jolson, President of the Harding and Coolidge Theatrical League, and his associates, organized a "jazz" front porch campaign.

"Harding Is a Man Like Teddy," one of the banners read. "Harding and Coolidge Theatrical League, 40,000 Strong," another was inscribed.

Another echo of Roosevelt was in the campaign song Jolson composed and sang on the front porch.

Charles E. Hughes, in the background on the Harding porch, joined in the chorus of "Mr. Harding, You're the Man for Us," and with the rest of the crowd helped Blanche Ring in the singing of "Rings On My Fingers."

When the actors had finished, Jolson turned to the Senator and said: "Now, Mr. Harding, our President to be, what have you to say for yourself?"

Senator Harding, in the course of his speech, condemned differing standards of censorship of motion pictures.

Among those who made the trip to Marion were Al Jolson, Blanche Ring, Leo Carillo, Texas Guinan, Lew Cody, Roby De Remer, Ethel Cunningham, Wanda Lyon, Zena Keefe, Eugene O'Brien, C. C. Pettijohn and Henry E. Dixey.

IS THAT SO!

Ben Welch, who arrived here on Saturday on board the Rotterdam after a season at the Hippodrome in London, will begin rehearsals at once in "Jimmie," the new musical play to be produced by Arthur Hammerstein, in which Frances White will have the leading role.

Nell and Billy St. Clair, eccentric dancers, have been engaged for the summer revue now running at the Hotel Shelburne, Brighton Beach.

Helen Ford is to sing the prima donna role in "The Sweetheart Shop" when that musical comedy comes to the Knickerbocker.

Edna Goodrich is to make an extended tour of the United States in "Sleeping Partners."

Lou Golden and Harry West, dancers, have been added to "Come Seven" at the Broadhurst Theater.

Augustin Duncan has been engaged by Thomas Dixon to originate the name part in "Robert E. Lee," which opens next month in the South.

Michio Itow, the Japanese dancer, who is staging some of the dances for the new Greenwich Village Theater, will inaugurate a season of Noa dramas in New York this winter.

Edith Baker, the pianist at present appearing in "The Midnight Frolic," has been engaged by F. Ziegfeld, Jr., to support Eddie Cantor in his new musical comedy.

5 YEARS AGO TODAY 20 YEARS AGO TODAY

A. H. Woods Produces "Common Clay" at the Republic with cast headed by John Mason and Jane Cowl.

Julian Eltinge in "Cousin Lucy" Opens at the Cohan Theater.

Sam Bernard Makes Screen Debut in "Poor Schmaltz," Released by Paramount.

Pathe Presents Clifton Crawford in Film Version of Richard Harding Davis' "The Galloper."

Louis Mann and Clara Lipman Present "All on Account of Eliza" by Leo Ditrichstein, at Bridgeport.

Charles K. Champlin Appears in His Own Melodrama, "Only a Private" at the Third Avenue Theater.

Georgette Cohan Is Born in Los Angeles.

Marie Wainwright Presents Justin Huntly McCarthy's Sketch "Lady Dye's Escape" at Keith's Union Square.

STAGE NEWS OF THE WEEK

LONDON THEATRICAL NOTES

Viola Tree Produces Maugham Play—Basil Dean to Sail—Knoblock Writes Musical Comedy

ON Monday, August 9th, by arrangement with E. E. Jeffery, Viola Tree produced a new play in three acts by Somerset Maugham entitled "The Unknown." The cast includes Haidee Wright, Ellen O'Malley, Courtenay Thorpe, H. R. Hignett and Basil Rathbone. The action takes place at the Manor House, Stour, Kent.

The Reandean, Ltd., next production in the West End will be "The Blue Lagoon." This will take place at the end of August. After seeing this play produced Basil Dean will leave for America on the "Adriatic" on September 1, to produce "The Skin Game" in New York. The majority of the artists for the American production will be engaged on the other side. Mr. Dean expects to be away from England about two months.

The Little will be re-opened in the autumn with pieces of the Grand Guignol type, under the direction of José G. Levy, who will make an attempt to establish a London house on the lines of the Grand Guignol in Paris. He is anxious to make it known that not all even of the Paris Grand

Guignol plays are full of horror.

On Wednesday, July 21, 1920, Mary Moore presented at the New a light comedy, in three acts, by Noel Coward entitled "I'll Leave It To You." However, Mr. Coward has devised and drawn a "comedy character" in Mrs. Dermott, that one would like to term a Mary Moore part in a house controlled by Miss Moore, were it not played with such delightful art by Kate Cutler.

On Thursday, July 22, 1920, Charles B. Cochran produced at the Apollo a musical comedy, in three acts, book and lyrics by Edward Knoblock, music by Melville Gideon, staged by Francis Collins, dances and ensembles by A. H. Majilton, entitled "Cherry." Mr. Knoblock has kept skilfully to the real coster method alike in his sufficiently well constructed book, and in his neatly turned lyrics.

Inspired or, perhaps, kept up to the mark, by his author's command of local color, Melville Gideon has in most of his music, thin and jingly though much of it is, preserved the coster manner successfully.

FRANK J. WOOLF.

Case Against Lieut. Brymn Dismissed

Lieut. J. Tim Brymn, the colored band master, at the Hotel Shelburne, Brighton Beach, was discharged when arraigned before Commissioner McCabe in the Federal Court on Wednesday, August 18th. He was charged with misuse of an officer's uniform. Lieut. Brymn showed credentials that he served with great distinction in France during the recent war, and was still a commissioned member of the Officer's Reserve Corps.

Coincident with the charge brought against Brymn came a great number of pleas made in his behalf by both the Commanding Officers of the 350th Field Artillery A. E. F. as well as the General in command of his Division. No one appeared to press the charge and Commissioner McCabe dismissed the case against Lieut. Brymn.

Gilda Varesi an Author

Gilda Varesi is announced as one of the authors of "Enter Madame," in which she is appearing at the Garrick. Miss Varesi, writing the play in collaboration with Dolly Byrne, used the pseudonym of Giulia Conti.

Wilson and Hopper in "Erminie"

In another revival of "Erminie" Francis Wilson and De Wolf Hopper will appear together in a light opera for the first time. The two comedians were placed under contract by George C. Tyler.

The production will be made in a New York theater about November 1 for a limited engagement.

Mr. Wilson, who deserted the comic opera field for the legitimate stage after the last revival of "Erminie" in 1903, will have his original role of Cadeaux, while Mr. Hopper will play the majestic Ravannes.

"Erminie" was first produced at the Casino in the '80s with Mr. Wilson in the role of Cadeaux. On the occasion of the revival in 1903 Mr. Wilson again played his original part.

Gives Special Matinees

William A. Brady presented "Immodest Violet," a comedy by David Carb, for two special matinee performances at the 48th Street Theater on Tuesday and Wednesday afternoons. In the cast were Marie Goff, Kenneth MacKenna, John Cromwell, Florence Gerald, Marie Haynes, Alan Kelly, Clarence Rockefeller, Louis Frohoff, Eda Heinemann, Rosseau Vooheis, Richard Collins, and others.

Lester Expands Business

Because of increased business, Lester, Chicago, has rented additional quarters in the Masonic Temple Building. The headquarters and fitting rooms are in the State Lake Building. Lester designed and built all the costumes for the Fanchon and Marco Revue which had such an auspicious opening at the Curran Theater, San Francisco, on August 15th. The daily papers praised the wardrobe.

A Baroness in Frolic

When the latest edition of the Ziegfeld Midnight Frolic opens a week hence, its personnel of performers will contain an honest-to-goodness member of the nobility, the same being the Baroness Norka Rouskaya, musician-dancer, aged 20, whose comely features and artistic gifts have been admired for ten years in the capitals of Europe and South America.

To Star Minnie Dupree

Minnie Dupree, who after an absence of six years made her return to the stage by way of "The Charm School" at the Bijou Theater, will be starred in January under the direction of Lea Herrick and Robert Milton. A play now is being prepared for her.

Cast of "Nothing Doing"

In the cast of "Nothing Doing," Barry Conner's new farcical comedy to be produced by Mrs. Henry B. Harris, will be, besides Miss Florence Nash, who has the leading role, Robert Ames, Hugh Cameron, Annie Mack Berlein, Charles Halton, Percival Moore, Charles Halton, Robert Bentley and Edward Poland.

Hayman Announces Plans

Alf Hayman, general manager for Charles Frohman, Inc., returned from his annual visit to Europe last week on the Celtic. He will produce Sir James M. Barrie's latest success, "Mary Rose," here the coming season, and has brought back two new plays for Otis Skinner. He also secured "At the Villa Rose" for America. This is A. E. W. Mason's new play and it is now one of the reigning successes in London where Arthur Boucher and Kyrle Bellew are playing the leading roles. Mr. Mason has promised to come over to direct the production himself.

"Young Visitors" Soon

William A. Brady is making plans for an early production of "The Young Visitors," the dramatization of Daisy Ashford's famous book, which he will present in New York in association with Lee Shubert. Models of the scenes used in the English production have recently arrived here and work will shortly start on a production which will be a replica of that seen in London.

To Co-Star in Play

Alexander A. Aarons and George B. Seitz, producers of "The Hole in the Wall," Fred Jackson's melodrama which recently terminated an engagement at the Morosco Theater, have engaged Virginia Pearson and Sheldon Lewis to co-star in the drama on tour.

New Kelly Play

Anthony Paul Kelly has written a new play which Sam H. Harris will produce. "The Border" is its title, and it deals with the Mexican situation. It will go into rehearsal shortly and will be seen in New York during the current season.



Raymond Hitchcock pays a visit to Mabel Normand at the Goldwyn studios and inspects what once was an Egyptian king perhaps

"Blue Bonnet" Opens

"Blue Bonnet," a comedy by George Scarborough, with Ernest Truex as its leading player, opens at the Princess Theater on Saturday night of this week. The company includes Mona Thomas, Helen Lowell, Edgar Nelson, Richard Taber, Paul Everton, Maria Ziccardi, Mattie Keene and Neil Burton. A review will appear in the next issue of the MIRROR.

Featured in "Sonny"

When the Selwyns present "Sonny," George V. Hobart's new play, no less than three members of the cast will be featured. They are Emma Dunn, Ralph Morgan and Lillian Lorraine.

"Genius and the Crowd"

George M. Cohan will inaugurate his career as an individual producer here on the night of Labor Day, with the presentation of "Genius and the Crowd" at the George M. Cohan Theater. George Renavent is the principal player and Marion Coakley plays the leading feminine role. Others prominent in the company are Frank Otto, Fuller Mellich, H. Cooper Cliffe, Wright Cramer, Rubi Trelease and Katherine Stewart.

Daly in "The Tavern"

"The Tavern," the new play from the pen of Cora Dick Grant, in which Arnold Daly will return to the stage under the Cohan banner, is shortly to start rehearsals.

Frances White Now Stage Star

FRANCIS WHITE may be little, but oh, my! And she came from the biggest state in the union, biggest in point of territorial reckoning, yet little Frances, who isn't bigger than a peanut in size is a sure-enough, honest-to-goodness stage star and is scheduled to blaze forth upon Broadway within the near future as the stellar light in a brand new play

Entitled "Jimmy"

under the managerial direction of Arthur Hammerstein. Rehearsals started this week and Miss White is as happy as a big sunflower for the simple reason that she will not be doing a vaudeville specialty or enacting the familiar line of footlight work that she did with the "Ziegfeld Follies" and the "Hitchy Koo" shows. No, siree, for this dynamic, peppery and vivacious little woman is to attempt something new for New Yorkers yet along a plane of endeavor with which she is "at home," for she once served a faithful apprenticeship with the old Ferris-Hartman stock company in Los Angeles some years ago. "Jimmy" is a dramatic concoction with music which will enable Miss White to radiate her magnetic personality and sing numbers of the type for which she is famed upon both sides of the briny deep. And Miss White, who just returned last week from almost a month's vacation spent in the Catskill Mountains, told a DRAMATIC MIRROR representative that she was highly elated over the fact that in the new Hammerstein show she would have Roger Imhoff and Ben Welch, comedians with a reputation for being undeniably funny, as her principal players.

We asked Miss White many questions

And She Smilingly Obligated

with a quick answer for each. In telling her story Miss White said: "I was born in El Paso. It seems as though I always had an unmistakable fondness for the footlights and then again my mother was a singer and that had its effect. Anyway my love for the stage seemed to come natural, but I had to run away from home to pursue a stage career. I was in a convent until I was thirteen years old. Although born in Texas it appears natural for many persons to bear the impression that I am a Los Angeles girl. This comes I presume through my having attended school in that city. It was there I reached the stage and got started upon my way to fame. But it was a long hard journey and was not achieved overnight.

"I remember my first speaking part. It was with the Ferris-Hartman company at the old Grand and in the company were Walter DeLeon, who wrote the show; it was called 'The Campus' (DeLeon, by the way, later becoming the vaudeville partner of Miss Davies); Roscoe Arbuckle, now Fatty Arbuckle, the famous film comedian, and Bob Leonard, Mae Murray's husband and a wellknown film director at the present time. It was in the production of 'The Red Mill' that Arbuckle and I appeared together. I was cast for

Daughter of Texas Ranch Owner— Was in Convent Until 13 Years Old —Always Had Stage Aspirations

the role of Tiny. And while speaking of Arbuckle I might add that I have never appeared in pictures

Although I Have Received

a number of offers from big film concerns. I do not think that the time is just ripe for me to do picture work. But it may all be arranged eventually."

At this juncture we asked her in what light she regarded vaudeville and she replied: "Vaudeville is very hard work. To attain any kind of success in vaudeville one must work. It is not as easy as one would imagine. Perhaps I would not have thought vaudeville was so exacting had I not been busy afternoon and night, doing two matinees and two night shows for vaudeville, 'doubling' so they term it, and then working upon the Ziegfeld Roof until 2 o'clock in the morning."

As she talked we thought of the

many times we had seen Frances White cavorting about the stage, singing one minute and dancing the next, and there was the haunting vision of the little lady singing *M-i-s-s-i-s-s-i-p-p-i* in a girlish attire that made Miss White look even younger and smaller, and we could not refrain from asking how she came to sing 'kid songs,' especially the Mississippi number.

Miss White surprised us when she told us

The Idea Came as a Result

of rehearsing in rompers and that the number attained its greatest popularity when she was with the "Follies."

"I was clad in rompers," she said, "and during rehearsals had plenty of time to do a little clowning, walking like some funny kids I had seen and jumping around just like a child, when it occurred to me that a kid

specialty would not go amiss in my stage routine. So I tucked a bow of ribbon in my hair and the characterization made a hit from the start. The Mississippi song was written especially for me by Bert Hanlon and Ben Ryan, with the melody supplied by Harry Tierney. Mississippi then became a sort of trademark and everywhere I went or appeared, the song like Mary's little lamb appeared too. No matter whether in the United States or Europe, I went to London to take Elsie Janis' part in the Alfred Butt show. There were the usual and never forgotten requests for the Mississippi song. And I always gave it to them. I sang the number for the Victor Company as I did all my kid numbers and they also helped increase the popularity.

Then she told us

About the Way Her

characteristically and distinctive style of hairdress had been copied and right then and there she refuted the general impression that her hair was either bobbed or cropped. She said: "Everybody seems to think that my hair is either very short or closely cropped to the head, but that isn't so. My hair reaches to my knees when free from hairpins, but I really think the impression comes from having my hair combed back tightly over my forehead where a widow's peak adds to its smoothness and peculiar twist on the way back." Then we shifted the conversation to sports and house pets and the like, with Miss White saying: "I am crazy about golf. I like the game very much and play it every chance I get. It not only provides splendid exercise, but affords a mental rest that cannot be obtained otherwise. It takes you into the open and away from everything that might tend to drag and rack your nerves.

"I know you will laugh when I say it, but my greatest ambition is to own an estate where I can have my own golf links. But I am still young and have hopes. I like to motor and am happiest when I am home with mother (I just bought a fine home in Kew Gardens, L. I., which I have presented to mama) and my bulldog. I have always been extremely fond of all dumb animals. Mother is at Kew with me, but father is down in Texas, where he has 600 acres of ranch and oil land and where an oil boom is now on, with father's property having some wells that show great values. My right name is Caples, my great grandfather, Richard Caples, being mayor of El Paso for nine years.

"My mother's name is Carolina and she and I have great times wherever we go. I feel simply fine after a delightful stay in the Catskill Mountains and feel good over the prospects of my new show. Before I stop I must tell you a little secret. I am daffy about eating chocolate-covered peppermints. It seems to be my greatest vice, eating that particular brand of chocolates. And it seems funny too, as they say candy makes one terribly stout, but I have never had to worry about reducing as I have never weighed over ninety-six pounds in my life."



FRANCES WHITE

The distinctive little lady of the Follies and vaudeville who is to be starred by Arthur Hammerstein in "Jimmy"



DRAMATIC MIRROR

This little scene might possibly be called "bathing at Coney Island," but it really is Charles Maigne di-

recting a funny scene for "The Frontier of the Stars" in which Paramount will star Thomas Meighan

Fashions From

BY MILE RIALTO



FLORENCE EVELYN MARTIN

The popular and dainty screen star appearing with Arthur Guy Empey in "Oil" is showing you her new mink

cape and is smiling to express her satisfaction in knowing it is the very latest product of the furrier's art

Old Masters

"TICKLE ME" serves as a positive inspiration for the fall fashion seeker. It is really a magnificent dress parade of the newest and most gorgeous of costumes—and mighty attractively set off by a cast ranking high in feminine pulchritude. *Marguerite Zender*, who wore her clothes with a decidedly chic air, looked her best in a lovely

Hydrangea Blue Outfit

which was fashioned along new and original lines. The skirt, fairly narrow, was tucked to the high hip line, while a plain little waist introduced the new, long waistline. Over this frock, a cape, in the same shade of hydrangea, was worn. It was a loose model, and banded about the round neck, in sort of collar effect, was beautiful light grey fur. A hat carrying out the same color scheme, lent charm to *Miss Zender's* profile. Then, to prove the popularity of

Draped Models

an evening gown of silver cloth was worn with stunning effect. The lustrous over-draping was caught up at each side revealing a silver lace petticoat. The waist featured a round yoke, brilliantly jewelled, while two ropes of bright blue stones hung down the sides of the bodice. The gown was really very lovely and one which would look its best in a brilliantly lighted ball room. In another charming little satin frock.

The Use of Fur

in adding a decorative touch, was shown to be a highly pleasing one. This gown was of the semi-evening variety and combined brown net with the white satin in stunning fashion. A plain little waist with moderately low neck and short sleeves was of the white satin, while a plain little white satin skirt was made effective by a short little tunic of the satin material. Over this was draped a stunning open tunic of mink brown net. This was full and flared prettily. Two roses, one in pink, and one in American beauty shade added a

Pleasing Color Note

and were fastened to the side of the waist, while a single mink skin ran vertically from the waistline to the edge of the white tunic. Over the dress was worn a cape in accordion plaited white material. A hat, rolled up from the face, with two points at the sides in somewhat Colonial design, was of white satin, while two tiny ostrich feathers of brown fitted in the corners. A muff of white satin, veiled with the brown net completed a striking outfit.

In another little summer, or house frock of organdie,

A Scalloped Skirt

was a feature of interest. This was of white organdie, the scallops being finished in pink, with a simple little waist, with an apron effect embroidered in pink, which also was finished in scallops. A two-toned ribbon girdle, in pink and American beauty shade lent a charming color note.

!Do You Want to Get in the Movies? Write DRAMATIC MIRROR, 135 W. 44th St., New York.

The Footlights

Then Louise Allen appeared, very petite and dainty, in a

Dancing Frock of Lace

in shimmering white. The skirt in three tiers, was very short, and had an effective form of trimming in loops of orchid satin ribbon, hanging from the waistline to the second tier. The bodice was snug and low cut. Another dress worn by Miss Allen was of sage green organdie, made with short sleeves and dainty waist, with a skirt having a broad hem. In the middle of the skirt there was a band of white which made a stunning contrast.

The chorus, which was very well dressed, had a pretty member who appeared in the

New Tangerine Shade

in a striking orange velvet gown. This was of handsomely draped lines with glimpses of gold net lightening the color scheme.

Tangerine, rust, burnt orange and all similar tones are playing an important part in new fall styles, but there have seldom been seen more stunning examples of these new shades than in the evening gown in "Tickle Me." All the costumes for this play were created under the supervision of Bert French, while the modern gowns and hats were executed by Henri Bendel, Inc., and all the costumes designed by Le Maire, were executed by Paul Arlington, Inc.

Another new play bringing to town an

Important Fashion Hint

for seekers of the dernier cri, was "The Cave Girl." Its leading character, of course, presented nothing of interest—except to the male of the species—being garbed entirely in natty breeches and sport shirt and woodsman hat. But then, there was Madeleine Marshall who, as a smart flapper of New York, brought to view

A Chic Afternoon Suit

which combined a delicate grey with a rich purple. This was a very smart affair, with fairly straight lines. The jacket gave the new slim silhouette, having no waistline, except the very hint of one in the rear where two tabs tied low in the back. The short sleeves were edged with the purple, while purple also formed a sort of vestee effect in front, with panels beautifully embroidered. Across the back, at the bottom, was a bar of

Richly Embroidered Purple

while the purple also formed two side pieces of the skirt over which front and back tunics in somewhat of an apron outline added an unusual designed skirt. A girlish hint was found in the white Eton collar which finished the jacket. A very sporty coat was also worn by Miss Marshall. This was of a black and white checked material, formed in block design, with hints of bright orange in the weaving. Pockets, collar, cuffs and belt were of orange leather and contributed a very stunning form of trimming.

Martha Mayo as a modish widow, looked very attractively garbed in a stunning morning gown of pale orchid chiffon and satin.



Old Masters

SIDONIE ESPERO

A Claire-Belle frock of the fashionable couture brozen of Whip-poor-will brocade and Indestructible Voile sets

off charmingly the dainty figure of Sidonie Espero of the "Honey Girl" company now playing on Broadway

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, 133 W. 44th St., New York.



A little Fox Sunshine Comedy girl listens to an old but still fascinating tale of the sea



The Fox Sunshine girl cautions silence just for a minute more and she'll repeat the story

A reflection which is perfect, so to speak, reveals Mildred June of Paramount-Mack Sennett Comedies to herself and—er—to us (above)



(Below center) Thelma Hellerman and Harriet Hammond believe in co-operation in the boudoir. It does save time. They appear in Paramount-Mack Sennett Comedies

GIRLS!

A rose of no man's land is symbolized by Harriet Hammond of Paramount-Mack Sennett Comedies as she adorns a sandy waste of the Pacific at the left

GIRLS!

Dorothy Ponedel, playing in Goldwyn pictures, sets off for a stroll down the beach equipped chiefly with a smile



Who wouldn't hearken to the call of the bagpipe when it is sounded by the comely Phyllis Haver of Paramount-Mack Sennett Comedies



"Pirate Gold"

By Herbert B. Crooker

PART VI

Synopsis of Preceding Chapters

Hoey (Ivanhoe) Tuttle has bought a map from an old sailor which discloses the whereabouts of a sunken treasure. He is assisted in his search by his father and Gabrielle, a girl whom he has fallen in love with. In his search he is constantly interrupted by Seibert and Kaidy, mysterious attackers. After getting the treasure away from these crooks a tug approaches and Lynch, the skipper, helps him with the gold, locking the crooks in the brig. After hearing the crooks' story Lynch has a change of heart and takes their side, drugging Hoey and his father, in order to secure the treasure for himself. Once more on the trail Hoey is attacked in a tugboatman's resort and knifed by Seibert and Kaidy, his antagonists.

SEIBERT and Kaidy stood for a moment looking at the prostrate form of Hoey, and then, deciding that flight was the better part of valor, they immediately escaped out of a side door. Gabrielle released, bent over Hoey and attempted to draw the knife from the boy's body. She made a brave effort to keep the tears back.

"What are you doing in this silly place?" a voice said. And turning Gabrielle beheld the tall form of Major Sir Arthur Conniston. She rushed to him for protection and in a voice mingled with tears told him all that occurred.

While this was going on a most remarkable thing happened. Hoey sat up and gazed curiously about him. He saw the knife buried in his side and regarded it with horror. At the same time, Gabrielle, with a glad cry, left the Major and hastened to the form of her supposedly-dead lover. Hoey took hold of his knife and pulled it from his breast. The blade had been broken off. He peeled off his sweater and, feeling in an upper vest pocket pulled out his watch. Here was the broken blade, held firmly in the case.

"Darn it!" he said, smiling grimly, "they almost broke my watch!" The Major exploded in surprise. He could not understand what had happened.

"Gabrielle," he said, "you know your being in this sort of a place is a blooming outrage." Gabrielle did not hear him. She was clinging lovingly to Hoey with interchangeable thoughts of fear and delight.

"Gabrielle," instructed the youth, "you go home with the Major. I've got to follow Seibert and Kaidy and learn all I can. I'll phone you as soon as anything develops." Gabrielle left Hoey reluctantly, with the Major, and the boy, pulling on his reefer set out in the direction of the treasure.

At Fish Costello's place, known as the graveyard, because of the many

derelict sea crafts that were rotting away there, the Ethel Daily was moored to a dock. Fish was superintending the work of the men and the placing in the shack of the bags—each one containing \$125,000 in gold. It was a most pleasing task, he thought. But Fish did not know that the watchful Kaidy had followed him there. Kaidy, after assuring himself of the treasure skulked back to the spot where Seibert was waiting. "I spotted 'em boss," he said, "they're stowin' it away now."

Just as Fish had had no suspicions of the watchful Kaidy, Seibert was unaware that Hoey Tuttle was also wide awake. So Seibert and Kaidy set out in the direction of Fish Costello's place with Hoey trailing them. As the three neared the shack the last of the bags had been carried in. Seibert and Kaidy approached and concealed themselves at one window, while Hoey secured a window in the background. A most interesting conversation was going on inside.

"I told the men to take the tug down to the mud flats and beach her," said Bill, "and be back here tonight for the divvy." Fish nodded.

"Fish," suggested Jewel, "you're out on bail, you'd better beat it. I'll pay you now for the use of your shack." But Fish sneered.

"Nix, nix!" he said, "we splits this stuff three ways, quick, an' let them boobs on the tug whistle fer theirs, see?" The other two men exchanged glances. Then Bill looked at the scowling Fish. This evidently decided him, for he nodded his approval and said:

"All right! Jewel, you go get a wagon and come back here at 8:30. Me an' Fish'll be waitin' here." But this did not seem satisfactory to Jewel.

"No Bill," he said. "You get the wagon." But Bill could pass the buck as well as either of his trustworthy friends.

"I'll tell yuh," he said. "Fish kin get the wagon." Fish shook his head.

"No," he said, "we plays this square—we matches fer it."

Outside the shack Hoey was trembling with excitement. He thought his chance had come at last. He carefully made his way around the corner of the building and almost stumbled into Seibert and Kaidy, who were still watching.

"We'll beat 'em to it," Seibert was saying, "We'll lay for the wagon when it comes along and then we'll come back here and take care of the other two." "Hum," thought Hoey, "I'd better get a wagon myself before they're all gone." And he left the spot as silently as he had come.

Gabrielle, meanwhile, was hearing a British version of what's what.

"The place was beastly, you know, Miss Gabrielle," the Major was saying, "and those bounders—! Really, you know, it's a bit too much for me. Now tell me. Whatever made you go there?" Gabrielle remembered the words of Hoey and refused to explain.

"I cannot tell you now," she said. At that moment the telephone rang



This is the kind of wedding Hoey intended to have when he had overcome all obstacles in Pathe's serial, "Pirate Gold"

and Gabrielle left the Major, prepared to say: "Wrong number." It was Hoey.

"Everything's set," came his excited voice, "I think we can cinch the gold tonight. Get my father on the wire and tell him to get a wagon and meet me at the foot of the 135th Street bridge at eight o'clock. 'S all I can tell you now. Goo' bye!" and he hung up before the girl could say a word.

At eight o'clock a wagon swung out of an alleyway, manned by Austin Tuttle, who had received Hoey's message, relayed by the excited Gabrielle. On the sidewalk a youthful figure approached.

"Please don't scold," a timid voice said, "I just couldn't miss this." The elder Tuttle stared at the youth and stopped. The figure, not hesitating, climbed into the front seat and the astonished gentleman saw it was Gabrielle in boys' clothes. He had not the heart to refuse her.

We will now look into the upper story of Fish Costello's boat house, which a certain party has spent a dangerous half hour in reaching. It was Hoey. Below, Bill and Fish were impatiently awaiting Jewel.

"Hope he's on time," Fish said, "we gotta get that gold outta here before the rest of the gang comes or there'll be hell to pay." At that moment Hoey stumbled over something in the dark and Bill leaped to his feet.

"It's only a rat," said Fish, "the joint is overrun with 'em." Hoey carefully stepped over and looked down an opening in the floor, where a ladder was placed for descent. Fish and Bill were getting a trifle incoherent and he suspected they had

been drinking. He waited until Fish was directly under the opening, and then he leaped down onto him. Fish fell to the floor with a thud and Hoey, seizing a bottle, knocked out the surprised Bill. Then he returned to Fish, and assuring himself that the man was unconscious he tied him securely with a stout rope, afterwards doing the same with Bill. He heard a noise outside the door, and opening it carefully looked out. He heaved a sigh of relief. It was his father with the wagon.

Hoey beckoned for him to enter the shack and showed him the bags of gold to be deposited in the wagon. A slighter figure entered the boat-house and Hoey grabbed a gun from his hip.

"Put up your hands!" he shouted. "Why, Hoey!" a small voice said, and lowering his weapon he stared into the face of Gabrielle.

"Great Scott! What did you come for!" he exploded, in dismay.

"I simply had to, Hoey," replied the girl, "I can help—lots." And picking up as many bags as she could carry she loaded them on to the wagon. Hoey smiled to himself and said nothing.

At 8:15 Jewel was also making his approach to the boat house. He stopped the horse for a moment to light a cigarette and the first thing he knew, Seibert and Kaidy were upon him. He was thrown from the driver's seat into the street, but fought back splendidly. Looking up the street he saw the tug crew returning for their share of the gold and he shouted for help. They made short work of Seibert and Kaidy. Jewel, however, had some difficulty in making explanations.

"THE GREAT REDEEMER"

Metro Presents Greatest Picture Since "The Miracle Man"

Story by H. H. Van Loan. Scenario by Jack Gilbert. Produced by Maurice Tourneur. Directed by Clarence Brown under supervision of Tourneur. Released as Metro Special Production on October 18.

Dan Malloy.....House Peters
The Girl.....Marjorie Daw
The Sheriff.....Jack MacDonald
The Murderer.....Joseph Singleton

"The Miracle Man" for the past year has been the standard of pictures—and justly has it held its place. But today another picture, equally as great, has come. It is "The Great Redeemer," H. H. Van Loan's greatest effort, which has just had its premiere at the California Theater, Los Angeles.

Most of the credit of this celluloid success must go to Van Loan. The story in this case is the **THING**. It is Van Loan's best and the film world should hope to get more of the like. Clarence L. Brown directed and did excellently.

Just why this film is to be one of the greatest of them all, I alone will not say. Because of the fact that this is one of the first of the national reviews of the picture I am going to quote the Los Angeles motion picture critics, am going to take bits from their reviews.

May Markson in the Record: "The Great Redeemer" proves a masterpiece. There is no question but that H. H. Van Loan, the author, has given a new masterpiece to the screen in "The Great Redeemer."

Maud Cheatham in the Examiner: One of the most poignant and appealing screen dramas ever written.

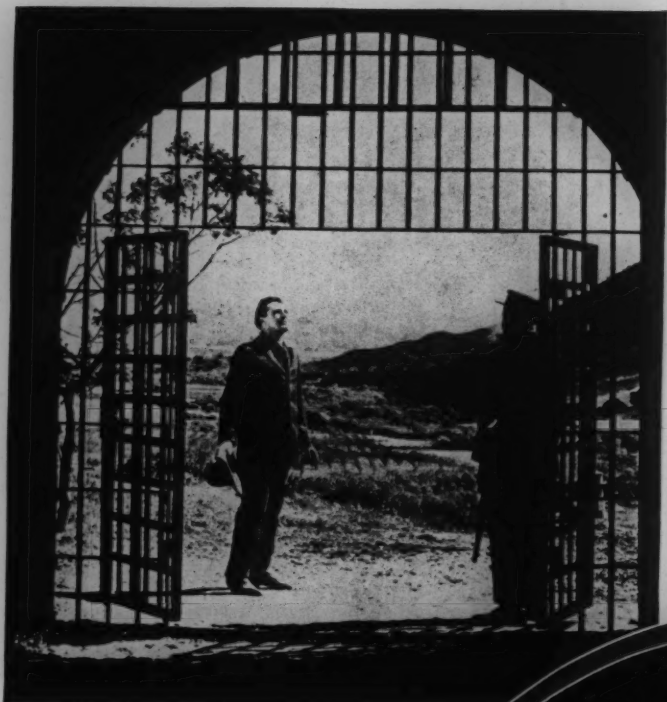
Pearl Rall in the Express: One of the most unusual and noteworthy pictures of the year.

The queerest part of this masterpiece is the story. It is the most simple tale ever told on the screen, yet the masterly appeal is there. Starting as the usual Westerner, it opens with a train robbery. It progresses swiftly until Dan Malloy is cast into prison, a place where he belongs, though the audience would like to see him a free man.

Here the miracle occurs. Dan paints a picture of the Savior on the prison wall. A condemned man sees it come to life—and the painting redeems both the condemned man and Dan.

House Peters is marvelously real as Dan. Joseph Singleton as the murderer is superb. And Marjorie Daw and Jack MacDonald, you will be led to believe, were especially made for their respective parts.

RAY DAVIDSON.



Above, the prison gates swing open for House Peters as Dan Malloy in the Metro special production, "The Great Redeemer"

Below, Marjorie Daw hears a word of affection from Jack MacDonald as she gives him a drink



Above, a message of great inspiration is brought to Joseph Singleton from the "Good Book"

At the right, Joseph Singleton as the murderer sees death ahead of him in "The Great Redeemer" (Metro)

Below, House Peters gives his own conception of the Sheriff, to the amusement of the gang assembled



"WHAT'S YOUR HURRY?"

Wallace Reid in Speedy Paramount Picture

Story by Byron Morgan. Directed by Sam Wood. Released by Paramount.
Dusty Rhodes.....Wallace Reid
Virginia MacMurrin.....Lois Wilson
Patrick MacMurrin.....Charles Ogle
Brenton Harding.....Clarence Burton
Office Boy.....Ernest Butterworth

Paramount has at last given Wallace Reid a story with a 'think' to it. Perhaps this in itself does not signify anything, since no one looks to this congenial screen star's photoplays with the idea of getting something to think about. At any rate it is refreshing to see more than the handsome capers of the handsome star. It is a picture that will hold the interest of any kind of an audience anywhere. It contains suspense, gives full play to the biggest emotion of life, and for a needed contrast holds a balancing laugh for every intake breath. In short it breathes excitement, real, intense, vivid, so that looking at it, one feels it is actually happening in real life right before the eyes.

"Old Pat" MacMurrin, having given the world the best pleasure car, turns his attention to giving it the "best worker"—namely, a Pakro truck, as he calls it. The Cabrillo Irrigation Company is looking for trucks to get material over to the Cabrillo Dam which is fast giving way under the continual rains. They refuse to accept the Pakro trucks because of the fact that they are unknown. All sorts of publicity stunts fail.

Then comes the big storm. The dam is about to give way. There is no material with which to cut a spill-

way to relieve the water pressure or with which to reinforce the weakening dam. It is the big chance for the Pakro trucks. Five of the "workers" loaded with materials and blasting powder start out through the heavy mountain roads. It is a fight for life.

Of course the trucks win out, and the dam is held tight and everybody is happy—but it is so well directed that it isn't until the last hundred feet of film that you learn all this. The romance that gives spice to the picture is romantically and delightfully portrayed by Lois Wilson and Wallace Reid. It is a photoplay of great entertaining power, pleasing in every manner.

Wallace Reid with his famous smile and his debonair manner of acting is the center of interest all the time. He is called on for a trifle more serious work than his other pictures have required of him recently, and he carries it off ably, of course. Not that he lacks any of his customary lightness and charm. It is in evidence in good measure, particularly in the earlier parts of the picture and in the love scenes. But when he is called upon to be serious he does it to the queen's taste. Lois Wilson is the "queen" in question, and there is no doubt that she is thoroughly delighted with the results. Charles Ogle contributes an effective sketch of "Old Pat," the auto truck manufacturer, and Ernest Butterworth is the flippant and eager-eyed office boy to the life. MARGOLIES.



A glove may be a very small thing, but when it has romantic associations it assumes great value as witness Wallace Reid's attitude above

At the top of the page, Wallace Reid is himself again, with his evening clothes, a cigarette and a pleasant smile. This is the way he looks in "What's Your Hurry?" (Paramount) after all the trouble is over and the girl is his



Above, in spite of heated arguments in the foreground the old motor truck goes ahead and makes good in Wallace Reid's newest Paramount picture, "What's Your Hurry?"

At the right, Wallace Reid is listening attentively, but the expression on his face seems to say, "A word to the wise is useless"



"THE RESTLESS SEX"

Paramount Picture Version of Robert W. Chambers' Novel Has Marion Davies as Star

Adapted from the novel by Robert W. Chambers. Directed by Robert Z. Leonard. Produced by Cosmopolitan. Released by Paramount.

Stephanie Cleland.....Marion Davies
Jim Cleland.....Ralph Kellard
Oswald Grismer.....Carlyle Blackwell
John Cleland.....Charles Lane
Chilsmer Grismer.....Robert Vivian
The Child Stephanie.....Etna Ross
The Boy Jim.....Stephen Carr
Marie Cliff.....Vivian Osborne
Helen Davis.....Corinne Barker

Lovers of the Robert W. Chambers stories have a treat in store for them in the film version of "The Restless Sex," which has been a most gorgeous production by the producers, and which has the beautiful Marion Davies as its star. Few pictures within memory have been mounted with such lavish disregard for expense. The scenes depicting the social activities of the art quarters of New York are perhaps a little more sumptuous than such things in real life actually are, but they are so full of dazzling effects and beautiful girls in rich costumes that it is easy to forgive the exaggeration.

The story deals with the life of Stephanie Cleland, who has been adopted by a wealthy man. She and his son, Jim, grow up together and she realizes that she is falling in love with Jim though he does not seem to return her feelings. When his father dies, Jim's money is left in the hands of Mr. Grismer, the father of Jim's chum, Oswald, who has ambitions to become a sculptor. Mr. Grismer yields to the temptation of using Jim's money for Oswald's education.

A great friendship springs up between Stephanie and Oswald while Jim is abroad, and one evening while they are out riding the car breaks down and they are forced to take refuge in a notorious roadhouse for the night. The place is raided while they are there, and to save their names they are hastily married. On returning to town next day they find that Oswald's father has confessed his theft and killed himself.

Oswald turns over all the money he has to Stephanie and they go their separate ways. Oswald is desperately anxious to win his wife's love but it seems impossible. She is only prevented from divorcing him because of his threat of suicide.

Things are in this state when Jim returns. He finds Stephanie living with an artist friend and trying to find happiness in constant excitement. Jim tells her of his love for her and Oswald overhears the conversation. He realizes at last that he can never hope to win her so he throws himself under a train and is killed. Jim has given him a commission which will make him financially free, but he destroys the check when he decides to kill himself. Through his action Jim and Stephanie attain happiness.

The cast surrounding Miss Davies is all that could be desired, the two principal male roles being played with distinction by Ralph Kellard and Carlyle Blackwell. KELLEY



Above, Marion Davies as the heroine of "The Restless Sex" (Paramount) adorned in the gorgeous finery of an artist's mask ball

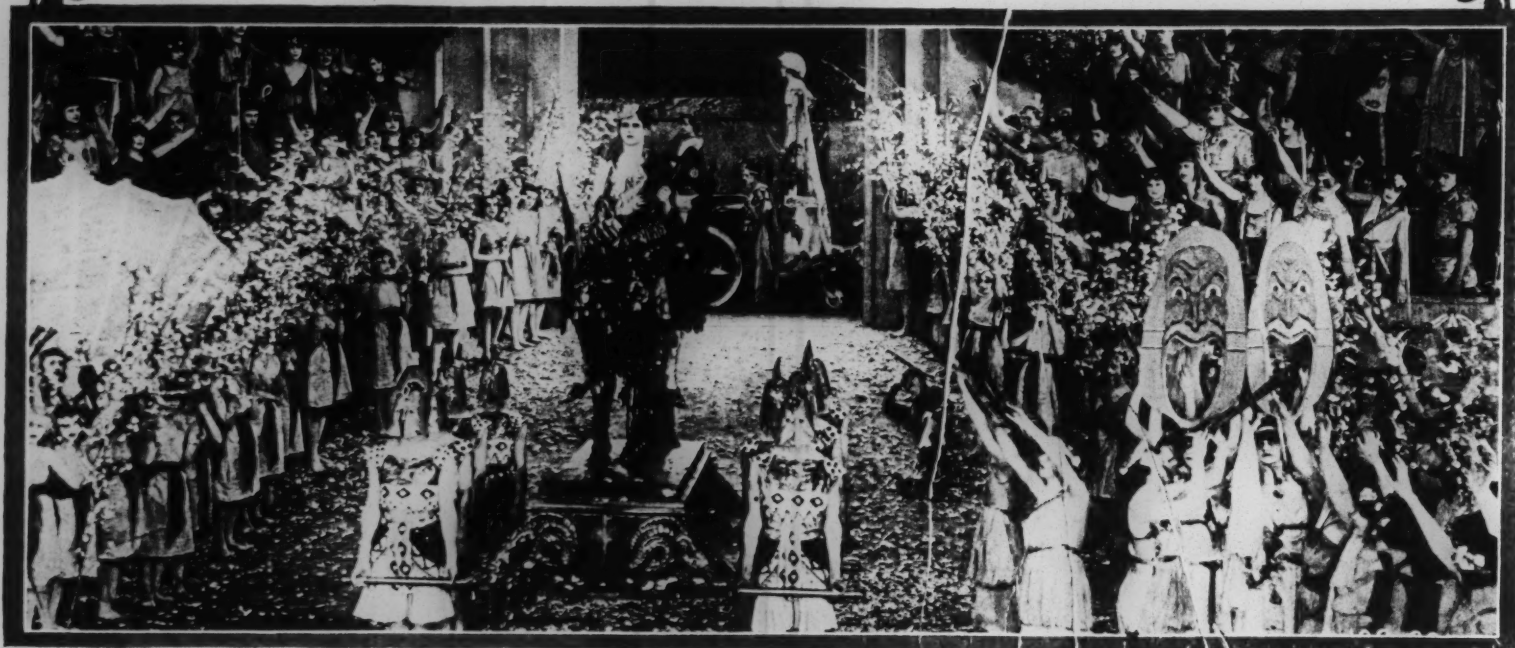


Above, Carlyle Blackwell declares his love for Marion Davies, but she does not give him encouragement



Above, unrequited love makes life such a burden that Carlyle Blackwell would end it all but for Miss Davies

Below, the magnificent artists' ball holds forth in all its glory with Miss Davies aboard a chariot in the background



"HELD IN TRUST"

Metro Presents May Allison in Interesting Picture

Adapted by Sarah Y. Mason from a story by George Kibbe Turner. Directed by John E. Ince. Released by Metro.
 Mary Manchester.....May Allison
 Stanford Gorgas.....Darrell Foss
 Hasbrouck Rutherford.....Walter Long
 Jasper Haig.....John H. Elliott
 Dr. Babcock.....Lawrence Grant
 Dr. David Kirkland.....G. Burnell Manly

Metro has supplied May Allison with a very good story in "Held in Trust" and an able cast to interpret it, not forgetting the dog who saves the situation by holding the villain at bay at the crucial moment.

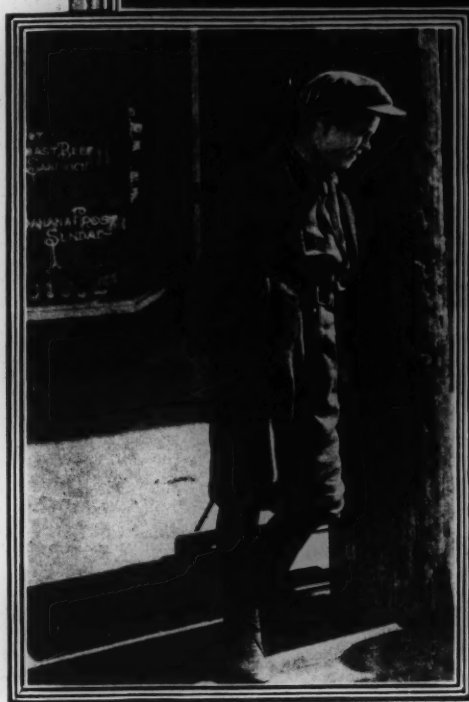
Miss Allison is cast as Mary Manchester, a shop girl who is discontented with her lot. One day after a strenuous day, she is approached by Jasper Haig and Hasbrouck Rutherford with a plan which seems to hold deliverance for her. Mrs. Rutherford has died, and left a large fortune in trust. If this money is withdrawn from the bank of which Haig

is president, it may prove its ruin. Their plan is for Mary to pretend to be Mrs. Rutherford whom she resembles very closely.

Young Stanford Gorgas, however, smells a rat. He tricks Mary into convicting herself, and learns the truth. Instead of hating her though, he immediately falls in love with her.

Then Rutherford makes most unwelcome advances to her, trying to force her to accept him as her husband in more than name. She refuses and Rutherford becomes infuriated. When he sees that someone is hiding behind the curtain he draws his revolver and fires. Haig falls forward dead. There is a terrific struggle then on Mary's part until the arrival of the police.

Of course Mary finds happiness with young Gorgas. KELLY.



The youth at the left is amused at something. What is it? A crap game? A wrestling match? A dog? That's it; a dog

Above, May Allison in "Held in Trust" (Metro) is outnumbered. Darrell Foss would like to help her but two villains and a cop say no

At the top of the page, May Allison as the little shop girl of "Held in Trust" (Metro) who turns millionaire's wife at a moment's notice

**It Is On
Broadway Now**

DEMOCRACY
THE VISION RESTORED

And

It Will Stay

**They Broke Down
The Doors To Get In**

So Come Early —

THE WEEK'S BROADWAY PICTURE SHOWS

"THE CRITERION"

"The Right to Love" Follows
"Humoresque"

In the "Humoresque" a wonderfully cameraed story of mother love was so grippingly told that the theme and general production brought line after line of eager ticket buyers to the Criterion box-office for three long months. Then it folded its celluloid tent and moved to other exhibition fields to conquer. In its wake follows "The Right to Love," a Paramount film, with *Mae Murray* and *David Powell* co-starred. It's a George Fitzmaurice production. It has for its main theme the story of a beautiful young wife and her love for her little son, Archie, with a husband and father who bestows his love upon a woman who is living under the same roof with the Falklands.

The story starts with the unhappy mother telling little Archie about a princess in a faraway land, the Paramount director inserting a full story about Turkish glory and splendor that makes the story have a 2 in 1 environment that shows a lavish expenditure of attention and money.

In showing this Paramount the Criterion has surrounded it with a fantastical musical accompaniment that is both impressive and entertaining. The prelude by the Criterion orchestra is "Orientals" (Cesar Antonovitch Cui), followed by special presentation of "On the Bosphorus," with some interesting views of icebergs and glaciers from the Prizma process. The Prologue, "In a Seraglio" is first shown in motion picture form, with the scene quickly coming into life with a specially engaged cast of players enacting the different roles in Oriental garb. In succession appear in animated form, a guard, a singing girl, a dancing girl and a Dervish, with the dark stage bringing the picturization back for an interval.

This leads up colorfully for the showing of "The Right to Love," which carries quite a costumed arrangement of an Oriental insert to the Fitzmaurice story. Also at the Criterion is a Paramount-Mack Sennett Comedy, "Don't Weaken," that caused hearty laughter at the ludicrous situations.

VANCE.

THE CAPITOL

Music and Fox Film Furnish
Entertainment

As a rule the majority of wild west celluloid subjects fall down and break their prints but the Fox film at the Capitol this week, with *Tom Mix* and *George Siegmann* doing some great work before the camera, holds up its head like a lighthouse in a storm, while the musical part of the program is also immensely satisfactory.

The Capitol show Sunday afternoon entertained every foot of the way. And the musical accompaniment to the pictures from the comedies, scenic, news weeklies, down to the big feature—the Fox film—were both novel and pleasing. Topical

"Right to Love" at Criterion—Capitol
Has Tom Mix—Griffith Picture at
Strand—Good Program at Rialto—
Rivoli Has "Humoresque"

strains as well as tunes from the days yesteryear were combined with the classics and all to one happy result.

The Capitol orchestra continues to do A1 work under *Erno Rapee's* skillful and masterly direction. For the overture, the principal selections from "The Bohemian Girl" (Balfe) were offered, with *Wilfred Glenn*, *Sudworth Frasier*, *Athene Buckley* and *Melanie Verbouwens*, individually and otherwise, lending satisfactory vocal support to assigned numbers that included *The Heart Bowed Down*, *I Dreamt I Dwelt In Marble Halls*, *When Other Lips* and *The Quartette*. There were picturesque settings by *John Wenger*. Later the orchestra for Unit No. 5 offered gems from "The Butterfly" (Friml), with *Athene Buckley*, *Melanie Verbouwens* and *Bertram Peacock* singing some of the remembered airs which included the duet *Sympathy*.



A moment from "Earthbound," the Goldwyn feature which is attracting widespread attention at the Astor Theater

There were the usual interesting scenes in the Capitol News which was followed by a pleasing ballet entitled "La Source" (Delibes), with *Mlle. Cambarelli* doing the solo work, assisted by the *Misses Harding*, *York*, *Niles* and *Bishop*.

The picture division was filled by the *Tom Mix* wild west story and an amusing Samuel Goldwyn edition of the *Booth Tarkington's* stories of the ubiquitous and irrepressible *Edgar*, the latest subject entitled "Edgar Takes the Cake." The Capitol organ had its fulsome, sweet, vibrant tones given full scope in the offering of a fantasy, "Blue Bells of Scotland," with the program accrediting the instrumental work to *Melchiorre Mauro Cottone*.

VANCE.

THE STRAND

Many Good Features on New
Program

The summer has come nearly to an end! And as a fitting crowning glory to a season of pleasant programs and remarkable photoplays, another creation of the ingenious and masterful *David Wark Griffith* has come for a week's stay at the Strand Theater. It was long ago recognized that Mr. Griffith is an artist of the first rank. That was in the days of his first productions. It is with the release of "The Love Flower" that he will be acclaimed as a poet—who feels and knows and what is more understands human beings, to transmute them with vivid intensity to the silver screen. *Carol Dempster*, is the 'love flower' from which all fragrance and beauty springs; *Richard Barthelmess* adds to the atmosphere in his charming personal way.

THE RIALTO

Good Program Surrounds
Feature Picture

Replete with thrills and intensely interesting for the air of mystery and weirdness that surrounds it, is "The White Circle", the feature picture at the Rialto this week.

The story based on Robert Louis Stevenson's "The Pavilion On the Links," has been creditably rewritten for the screen by *Maurice Tourneur*, as is silently borne out by the spell-bound condition of the audience at its finale.

It is a story of revenge and love and mystery and is well acted by a capable cast of players, and well staged.

A Sunshine Comedy entitled "Slipping Feet" offers some relaxation following its more sober predecessor and brings out some hearty laughter from the audience.

The Rialto Magazine reviews the current topics of interest including the Bolsheviks in the battle for Kiev, the surrender of Villa, the U. S. athletes at Antwerp and other interesting items.

The overture, *Sicilian Vespers*, is played by the orchestra with *Hugo Riesenfeld* and *Lion Vanderheim* conducting.

A bass solo, *Le Cor*, by *Lorenzo Grimaldi*, and an organ selection, *The Yeomen of the Guard*, played by *John Priest*, conclude a most enjoyable bill.

JOVIE.

THE RIVOLI

"Humoresque" Moves Fur-
ther Up Broadway

"Humoresque" after twelve weeks at the Criterion Theater was transferred to the Rivoli Sunday for an engagement of one week.

The Rivoli's production of the *Fannié Hurst* story is on a more lavish scale than that which surrounded the film at the Criterion, inasmuch as *Managing Director Reisenfeld* augmented the chorus, which is so important a feature of *Josiah Zuro's* musical stage prologue, "Through the Ages."

Emanuel List, basso, and *Jean Booth*, contralto, continue in their solo roles in the *Zuro* conception, reaping again the success which marked their work at the theater further down Broadway.

"Palestine," a series of pictures showing life in the Biblical days and the Paramount-Mack Sennett comedy, "Salome versus Shenandoah," which was a big hit at the Criterion, are two other film attractions of unusual merit.

The overture of the program, played by the orchestra under the direction of *Frederick Stahlberg* and *Joseph Littau*, was Goldmark's colorful *Sakuntala*.

Mlle. Thalia Zanon, Greek dancer, whose "Danse de Cassandra" was a striking bit of motion on the Criterion stage, repeats her success at the Rivoli. *Firmin Swinnen* plays *Toccata in F* from *Charles Widor's* Fifth Symphony on the Rivoli organ.

KELLEY.

"ROSE OF NOME"

Gladys Brockwell in Thrilling Fox Drama of Alaska

Produced and released by Fox. Starring Gladys Brockwell.

In spite of the fact that motion picture loving audiences are familiar with the white cold northern melodramas and their eternal dance halls, good-girl-gone-wrong or bad-girl-who-never-had-a-chance, Gladys Brockwell in "Rose of Nome," a Fox feature, is a huge success and will please most everybody. The rugged portrayal of the big generous hearts and callous provincial minds of that section of the country are true to form and intensely real. The titles were exceptional—something that is unusual for this type of photoplay—and helped considerably to make the story ring more true to life. It is expected that the byplay and side issues that make the story logical would be of the ordinary variety and type. But notwithstanding this the story is in itself original.

In Canada Rose (Gladys Brockwell) flees from a brutal husband with Hilton, who unknown to her has murdered her lesser half. In Alaska, Hilton opens the world famous dance hall of the north, where Rose helps to lure rich miners to the roulette table. Chivalry ushers in Romance in the form of Anatole, a carefree wanderer, and Love begins to bloom in the stagnant curse-filled and whiskey-smelling air.

Then comes an officer of the law to arrest Rose for the murder of her husband. She tells she is ignorant of the death of her husband. Action hits its highest spot, when Hilton makes her flee with him. But Anatole follows and happiness is the outcome of a fight in the open. The photography is excellent and the support of the cast lives up to the standard set by the star.

MARGOLIES.



Above, Gladys Brockwell is the object of a heated bit of gunplay in which she herself takes part in "Rose of Nome" (Fox). At present, things seem to be at a deadlock.

At the top of the page, Gladys Brockwell in a warm cap and reg'lar pants doesn't mind the cold of Alaska a bit.

At the left, the young hero of "Rose of Nome" (Fox) and his trusty hound set out to find an adventure—and they do.

At the right is the type of "adventure" they find, and incidentally they set Gladys Brockwell free from it at the same time.



Little Trips to Los Angeles Studios

WITH RAY DAVIDSON

SEE it first in Los Angeles. That's the latest slogan here. This is in reference to world premieres of pictures. They are having so many of these that the poor critics are not able to keep track of them all. Of late there have been "While New York Sleeps," "The Great Redeemer," "Held By The Enemy" and "If I Were King." Even New Yorkers bring their pictures out here for pre-releases. Take for instance, "While New York Sleeps" and "The Man Who Lost Himself." Wonder what the idea is, anyway?

Doug and Mary are back. The whole world knows that. But this is something that it doesn't know. Why all the mystery about Doug's next picture? The comedian is known to have purchased Johnston McCully's "The Curse of Capistrano", and what is he going to do with it? Possibly he is going to keep it

Until a Time

when he can have Mary co-star with him, for the picture has roles for both. Shouldn't wonder if the fog would lift any minute.

Ethel Shannon—you remember her, she's been opposite Charlie Ray—is playing in an all-star production for William Fox.

Our mutual friend, Eddy Polo, tried in vain to break his neck the other day. Eddy wanted something new for his serial so he stretched a rope across a street at the top of two twelve-story buildings. Then he started going from one building to the other via the hand over hand movement. Just as Eddy was about to land on the opposite building, he seemingly lost his strength and was

About to Crash

twelve stories to earth, when a fellow worker grabbed him around the waist and pulled him to safety. Thousands of people stood amazed at Polo's feat and the daring rescue. It's not likely that Eddy will be trying another such stunt in the very near future.

Reed Heustis, boulevardier, poet-laureate and jolly good fellow, et al., etc., has turned his attention to scenarios. If Reed puts as many feet in pictures as he does in his poems, the pictures ought to be good.

According to Guy Price in the Evening Herald, Jack Lait, the

Windy City Slangist and short story writer, is

Coming to the City

to write pictures, or enjoy a vacation. It's something, anyhow.

A new magazine, called Pictures Press, has made its appearance locally. It is edited by Charles M. Coleman. The first issue was a great success, and we want to take this time to compliment Coleman for his clever work, and wish the magazine all kinds of good luck. It is a magazine for the exhibitor, distributor and producer.

Thomas Meighan is commuting again. He just got back from New York, and, as we usually say, has just started to work on a new picture. By the time this reached the

Colleen Moore wants to make

The Film Business

a family affair. Star your own and save money, she says. Colleen will be star, her brother leading man, her father the heavy, with a few cousins thrown in as extras. Ought to make a lot of money. What do you think?

Nobody ever heard of Frank Borzage when he left Los Angeles a year ago to direct Cosmopolitan pictures. He made "Humoresque," and now he's come home. And believe me, Frank is coming in for his share of the glory. He sure deserves it. More "Humoresques" and the film world will be a whole lot better.

May Allison thought she wanted Ed Sloman to be her director. She

Now Howard Hickman is a director again. He has signed with Benjamin Hampton to megaphone "The Killer," by Stewart Edward White.

Universal publicity bulletin says that four features are now in the editorial stages, meaning cutting room. What do they mean, editorial stage or butchering stage?

There has been so much talk about Priscilla Dean's next picture, "Outside the Law," that a masterpiece is expected. Tod Browning says

He Has a Story

greater than "The Virgin of Stamboul." He wrote it himself.

There have been so many rumors floating around about Charlie Chaplin's latest, "The Kid," that no one knows whether they're kidding or not.

Those poor actors are always doing something. Omar Whitehead, who is playing Hawkeye in Maurice Tourneur's production, "The Last of the Mohicans," fell from a step-ladder and broke his arm. James Fennimore Cooper didn't have that incident in his story.

Fred Malatesta, you're flirting with death. Look out! Drive that auto of yours

A Little More Carefully

especially when the author of this column happens to pass you on the road. And just remember that the speed cops might get you one of these days. Keep down that throttle.

Listen to this! The Metro publicity department informs us that Director Rex Ingram and June Mathis have received 5,000 letters from fans telling them how they ought to film "The Four Horsemen of the Apocalypse."

Edward MacWade just returned from location with Sessue Hayakawa, at Antioch, Cal., MacWade brought the information that the mercury couldn't find

A Place to Rest

below the 100 degree mark. Must have been a cool place.

Von Stroheim is flying all over Southern California shooting stuff for "Foolish Wives."

Mme. Alla Nazimova, the brilliant luminary of the stage and screen, has come forth with a statement that her latest picture, "Madame Peacock," is her greatest effort before the camera. Ray Smallwood directed.

BEHIND THE SETS AT INCE'S

SUPPOSE you've heard of Thomas H. Ince. Well, he's got a studio within a stone's throw of Los. Pretty place, too. Built sort o' Southernish. Alabama atmosphere—you know. Nice colored porter to open the door. Well kept lawns, shrubbery, flower beds and the like. A model studio, we should say. Don't allow smoking, gambling or loud talking. Otherwise do as you please. Yep, Tom has got somebody in with him. The w. k. J. Parker Read, Jr. Ever hear of 'im? Nice chap, full of pep and ideas. He's got nice press hound, too. Name, Sig Schlager. Sig says Louise Glaum's fightin' in "The Leopard Woman" with House Peters. Ought to be a good scrap. Wes Ruggles is referee. Picture almost done. Then Peters is to be featured in Ince Special. Must not forget Stewart Edward White wrote this Leopard tale. Paid \$15,000 for the book. That's lot of dough.

Course Hobart Bosworth's working on a virile story. It isn't one of those "under" or "behind" kind. Now for Ince's satellites. Chief among them, Doug MacLean, who is doing "One Minute." Sounds like P. T. Barnum, but Fred Jackson, of "The Naughty Wife" fame, happens to be the author. MacLean just did "When Johnny Comes Marching Home." Jack Nelson, whom we believe is an actor, and a good one, is to direct the comedy star. The only thing we can say about MacLean pictures is, that they're apt to be not quite so good minus dainty Doris May. Oh well, that's none of our business. There's a Louis Joseph Vance special in the making. "The Bronze Bell" is title. All-star cast with Courtenay Foote featured player. And, John G. Wray is megaphoning "The Magic Life." Gee! things are hummin' around this lot. Feels like them good old days.

news stands, Tom will probably be back in New York again.

Listen, girls! Here's something for your diaries. Hallam Cooley's press agent, Leslie Dowell, comes forth with the statement that Hal is the "best dressed man in the movies." We say that Dowell is some little American Torreador.

got him, and the first thing Ed did was to set the beautiful Metro leading lady

Adrift in a Canoe

in a mountain stream and have her swept over the falls. This is the last picture Sloman will direct for Miss Allison.

The new Hal Roach Studios at Culver City where three companies are now at work producing comedies for Pathe



SCREEN NEWS OF THE WEEK

HAVE STUDIO IN AUSTRALIA Wilfred Lucas and Bess Meredyth Begin Picture Producing on Large Scale

WILFRED LUCAS and Bess Meredyth have started business in earnest now at their new Carroll-Baker studio in Australia. Magnificent and spacious grounds have been purchased and when Mr. Lucas returned from America last month he brought out complete lighting equipment, cameras, and camera men. Bert L. Glennon also accompanied him as co-director. Mr. Glennon has had many years' experience as a camera man and became a director in 1919. He was formerly with the Universal, National Film and Keystone Companies and at the completion of the present picture on which he is working with Mr. and Mrs. Lucas, he will be given his own company; thus the Carroll-Baker Management will have a third company to finance. Every comfort and convenience for artists is extended. This alone should ensure much success for the new film—as yet untitled—featuring "Snowy" Baker, Wilfred Lucas and Kathleen Key. The

latter is newly imported from America and before sailing was leading woman with Douglas Maclean for Thos. H. Ince. Miss Key is on a year's contract with this firm and there is every possibility of it being extended from time to time, if she becomes as popular with picturegoers as she is with professionals. Bernice Vert (the young Australian, who did so well in the last Baker Film) has a good part also Vera White, several children, Joe White, Billy Cass, Walter Vincent, Arthur Tauchert, Bruce R. Hutton, and a host of supporters get many chances to display their abilities, in what as yet appears to be a very interesting scenario written by Bess Meredyth. The latter does most of the "Location Producing."

The studios now have their own artist to do their titles and Mr. Lucas is training a young Sydneyite, Syd Nicholls, on American methods. The results so far are exceedingly gratifying. **BRUCE R. HUTTON.**

Cast of "Cardigan"

A cast of exceptional brilliance has been engaged for the Messmore Kendall-Robert W. Chambers Productions picturization of "Cardigan," one of the best known works of Robert W. Chambers. Director John W. Noble, has been busily at work on the filming of the story for the past fortnight. Is the cast are William Collier, Jr., who plays the title role, Betty Carpenter, the Dresden China girl as "Silver Heels," Robert Cummings, William Pike, Charles Graham, Florence Short, Jerry Austin, Colin Campbell, Jack Johnson, and Madeline Lubetty.

Filming "Spanish Love"

Louis Mercanton has secured the services of Raquel Mellor for his next film after "Phroso," a spirited vendetta story called "The Garden of Murcia," which has had a big stage success in Paris, and which is now playing at the Maxine Elliott Theater under the title of "Spanish Love." Matheson Lang has acquired from Mercanton the English dramatic rights. With Raquel Mellor will be Ivor Novello, the young composer.

Nazimova in "Aphrodite"

Metro has purchased the film rights for "Aphrodite," recently produced at the Century Theater, and Nazimova will portray the leading feminine role for the screen.

Nazimova is coming East next month and, in all probability, the production will be made here.

First Mack Swain Comedy

The first of the Mack Swain comedies being made by Jean Perry has been finished under the title of "Full O' Spirits." It is one of a series of one a month, which is to be distributed on the territorial plan by the C. B. Price Co.

To Film Wagner Operas

Ferdinand Pinney Earle is to make an epic spectacle of Wagner's Ring. "Rheingold," "Walkure," "Siegfried" and "The Twilight of the Gods" are to be combined into a production to take eighteen months and made by a new concern, the Pageant Photo Dramas, Inc., of which Earle is the president and director general.

Madame Aldrich, who sang operatic roles here some time ago, will appear as Brunhilde, but the remainder of the players to enact the famous roles have not yet been selected.

Barrymore's Special Films

Lionel Barrymore will make a series of three special films for Associated First National Pictures, Inc., in addition to the four productions already provided for under an earlier contract. The first of these will be "The Profligate," by Sir Arthur Wing Pinero. Mr. Barrymore starred in "The Master Mind" and "The Devil's Garden," and he has yet to do "Jim the Penman" and another unnamed production. "The Master Mind" will be a September release, and the other Barrymore pictures will be screened later in the season.

To Release Two-Star Film

Arrow Film Corporation has arranged for the distribution of "The Penny Philanthropist," a picture presented by the Arthur S. Hyman Attractions and adapted from the novel by Clara G. Laughlin. Two well known stage stars are featured in the picture. They are Peggy O'Neil and Ralph Morgan.

New Serial for Pathe

Pathe has acquired the motion picture rights to "The Fortieth Door," the novel by Mary Hastings Bradley, and will produce it as a fifteen episode serial starring Charles Hutchison.



FRED. J. NICHOLLS
Who has been engaged by the Film Lore Productions Co. to assist in directing their first special feature, "Brain Cinema"

O'Brien Production

John B. O'Brien has returned from Denver with the completed prints of "Black Sheep," a picturization of Will Payne's story, and is starting work on the first of his O'Brien Productions. This picture, which has the working title, "The Great Steeplechase," will be the first of a series of productions which M. O'Brien will make with his newly formed organizations. His present plans call for four or five specials a year. For "The Great Steeplechase" Tom Wise has been engaged to play the central role.

Thurston Completes Picture

Howard Thurston, the magician, has just completed his first motion picture with himself as the star. It is called "Twisted Souls" and is an expose of the methods of the fake spiritualists. The picture was directed by George Kelson. In support of Mr. Thurston are Eric Mayne, Horace Braham, Donald Hall, Harold Crane, Ben Tarah Mahamet, Ali Singh, Miss Evelyn Sherman, Miriam Nesmith, Agnes Scott, Muriel Egan, Grace Rollins and others.

Broadwell Engages Writer

George Dubois Proctor, author and scenario writer who has been responsible for many successes, has been signed to write continuity and make adaptations from the famous Nick Carter stories for Broadwell Productions, Inc., and is now working at their studio at Filmland City, Medford, Mass.

Al Hall has been signed up to assist Robert Broadwell in the capacity of assistant director.

George Walsh Starts Work

George Walsh left on Monday for Milford, Pa., where work has begun on his next Fox production, "Dynamite Allen." Work will stop long enough for Mr. Walsh to run back to town for the Police Field Day which takes place on Saturday the 28th, and in which he will partake in some of his dare-devil stunts, and thus help the good cause along.

IS THAT SO!

Wallace Reid in his latest Paramount picture, "Always Audacious," plays a dual role, for the second time in his screen career.

Leatrice Joy will play the role of Bunty in the Scotch comedy, "Bunty Pulls the Strings," now being filmed at Goldwyn's West Coast studios.

Ralph Ince, the Selznick actor and director, will portray the role of Lincoln in an Americanization spectacle to be given on Constitution Day, September 17, at Carnegie Hall.

Lillian Hall, who went West to work at Goldwyn last Fall, has been signed by Maurice Tourneur to play a prominent role in his production of "The Last of the Mohicans."

James Rennie, who appeared with Dorothy Gish in "Remodelling Her Husband," will also be seen as the star's leading man in her next release called "Up in the Air With Jane."

Frank S. Mattison is the author of the next "Romance of Youth" feature, in which Matty Roubert will be starred by the Reelcraft Pictures Corporation.

"Big Jack" O'Brien has been engaged to play opposite Hope Hampton in her next starring vehicle.

Estelle Taylor who has reached such a sensational success in the Fox feature, "While New York Sleeps," now at the Lyric Theater, will start the day for the Police Races by firing off three shots. We'll say the Police Department has some good taste.

Lucy Cotton, who has the title role in "The Misleading Lady" with Bert Lytell, is at Lake Placid where outdoor scenes are being shot. The Metro company expects to be gone for three weeks.

Faith Hope, who will be seen in an important role in Pathe's "The Velvet Finger," has operatic aspirations.

Agnes Ayres has been chosen as Cecil B. De Mille's leading woman for the production on which he is now working.

Tom Bret has been engaged by the Broadwell Productions, Inc., to title their series of Nick Carter productions.

Alice Brady has started work on her next Realart picture, "The New York Idea," adapted from the play of the same name by Langdon Mitchell. Lowell Sherman, who was recently seen on Broadway in "The Sign On the Door" will play opposite Miss Brady.

Mrs. Thomas H. Ince has sailed for Alaska from Seattle on the S. S. Spokane, accompanied by two of her sons, William H. Thompson and Thomas H. Ince, Jr.

Miss Frederick in "Iris"

A screen adaptation of Sir Arthur Wing Pinero's famous play, "Iris," will be the first of a series of super-specials to be made by Pauline Frederick for release through Robertson-Cole.

Two Pioneer Specials

"What Women Want" starring Louise Huff and "Where Is My Husband?" with Jose Collins in the leading role, are now being released by the Pioneer Film Corporation as special features for the month.

SCREEN NEWS OF THE WEEK

DEMAND FOR ACTORS EXCEEDS SUPPLY, SAYS DIRECTOR

Special Need for Leading Men, Declares Clifford Robertson of Goldwyn Forces—Plea for New York Players

THERE is a job for every actor of good ability in California, particularly for leading men, according to Clifford Robertson, casting director for Goidwyn Pictures Corporation at the Goldwyn Culver City studios. Practically every large motion picture producing company in America either has studios of its own around Los Angeles or rents studio space for individual productions.

As Los Angeles has no source of supply of actors, the result is a serious shortage of actors for motion picture work. The special need is for leading men.

"Producers not actually on the ground can have no idea of the scarcity of good leading men," said Mr. Robertson discussing the matter. "In one day I have had the casting directors of four studios telephone me to see when certain leading men

engaged for a special production at the Golywyn studios would be at liberty for an outside engagement or to ask for information concerning actors of a certain type that they needed. They were in dire straits, with actual production on a picture about to begin and with actors lacking for two or three roles because suitable ones could not be found.

"I know that actors hate to leave New York, but I believe it would be to the advantage of many of them to come to Los Angeles. If they are worthy followers of their profession, particularly if they are good leading men, they need never be out of a job for any length of time. I wish that fact could be hammered into the heads of some of the otherwise excellent actors in New York who are out of a job for weeks and sometimes months at a time."

MacLean Film Re-Titled

"Some Chickens" is announced as the release title of the latest Douglas MacLean starring vehicle, which was recently completed at the Thomas H. Ince Studios, Culver City, Calif. The production was filmed under the title of "Yanconna Yillies." The supporting cast includes Gladys George, Charles Mailles, and others.

Aviators' Families Share in Film Profits

When news of the accident to Lieut. Locklear and his pilot, Lieut. Milton Elliott, was received in New York the board of directors of Fox Film Corporation held a special meeting and decided to give 10 per cent. of the profits of the exhibition of "The Skywayman" throughout America to the families of the aviators.

In order that this money may be handed to the families as soon as possible "The Skywayman," which was to have been released late in October, will be put before the public at once.

Metro Buys Story

Metro announces the purchase of the motion picture rights to "Rings and Things," a crook story by John A. Moroso, that recently appeared in the Saturday Evening Post. It is to be produced at Metro's West Coast studios with either Viola Dana or Alice Lake in the leading role.

Catherine Calvert Returns

Catherine Calvert is coming back to the screen after a short absence. It was announced by Albert E. Smith, president of the Vitagraph Company, that she has signed a three-year contract to make special productions for Vitagraph exclusively.

Her first picture, which will soon go into production, will be "Dead Men Tell No Tales," a screen version of the novel of the same name by E. W. Hornung.

Tom Terriss will direct and Percy Marmont, George van Seyffertitz and Holmes E. Herbert will be in the cast.

Strike in Cleveland

Three-fourths of the picture theaters in Cleveland were closed last Thursday as the result of a strike of operators over a wage scale. Operators demanded \$1.15, \$1.30 and \$1.45 an hour, according to the location of the theater. Exhibitors offered \$1.10, \$1.20 and \$1.30. After remaining out for several hours the operators voted to return to their posts pending further negotiations.

Sidney Mason with Hemmer

Sidney Mason has joined the cast of Hemmer Superior Productions, Inc., of which Edward Hemmer is president and director. The initial production of the organization has been completed and will be ready for release by September 1st. The cast also includes Maud Sylvester, Henry Sedley and many others.

New Newark Theater

The Rialto, first of Newark's new photo play houses to be completed, will have its formal opening the Sunday before Labor Day. The new theater is owned and controlled by the Max Spiegel interests and will have Frank Smith for the managing director. The house will be thrown open to the public on Labor Day.

"Life" Completed

William A. Brady's big picture, "Life" is finished and has entered the cutting stage. Over 150,000 feet of negative was taken. It is expected that the picture will receive its initial public showing about the middle of September.

Empey Made Picture Adds \$200,000 to Orphan Fund

Two hundred thousand dollars have been added to the fund being raised in Ruston, La., for the support of a state orphanage in that city as the result of a motion picture, "Just Orphans," made by Arthur Guy Empey especially to increase interest and subscriptions to the fund.

Mr. Empey's attention was called to the fund while he was in the South making exteriors for "Oil," first of the series of comedy dramas being made by Guy Empey Productions. He promised to aid it in any way he could and suggested a motion picture in which could be shown, graphically, the need of the little ones left without parents.

Emmett J. Flynn's Next

Emmett J. Flynn has completed the casting of "A Yankee In King Arthur's Court" and the photoplay version of Mark Twain's classic satire on mediaeval times will shortly be put into production at the Fox Hollywood studios. Charles Gordon will be seen as Clarence, Rosemary Theby will have the role of Sandy, Charles Clary will be King Arthur, while the part of the Yankee will be in the hands of Harry C. Meyers. Others in the cast include Pauline Starke, George Seigmann, William V. Mong, Carl Formes.

Dorothy Dickon in Film

Dorothy Dickson, featured dancer in many Broadway productions, has been engaged to play a leading role in "Money Mad," a special picture to be directed by George Fitzmaurice for Paramount. Miss Dickson has repeatedly refused offers to appear in pictures. She has many theatrical successes to her credit. This season she has been appearing in "Lassie."

MacGrath Story Filmed

Pioneer's film version of Harold MacGrath's famous novel, "The Place of Honeymoons," has been completed and will shortly be released by the Pioneer Film Corporation. Emily Stevens, Montagu Love and Frankie Mann are featured in the production.



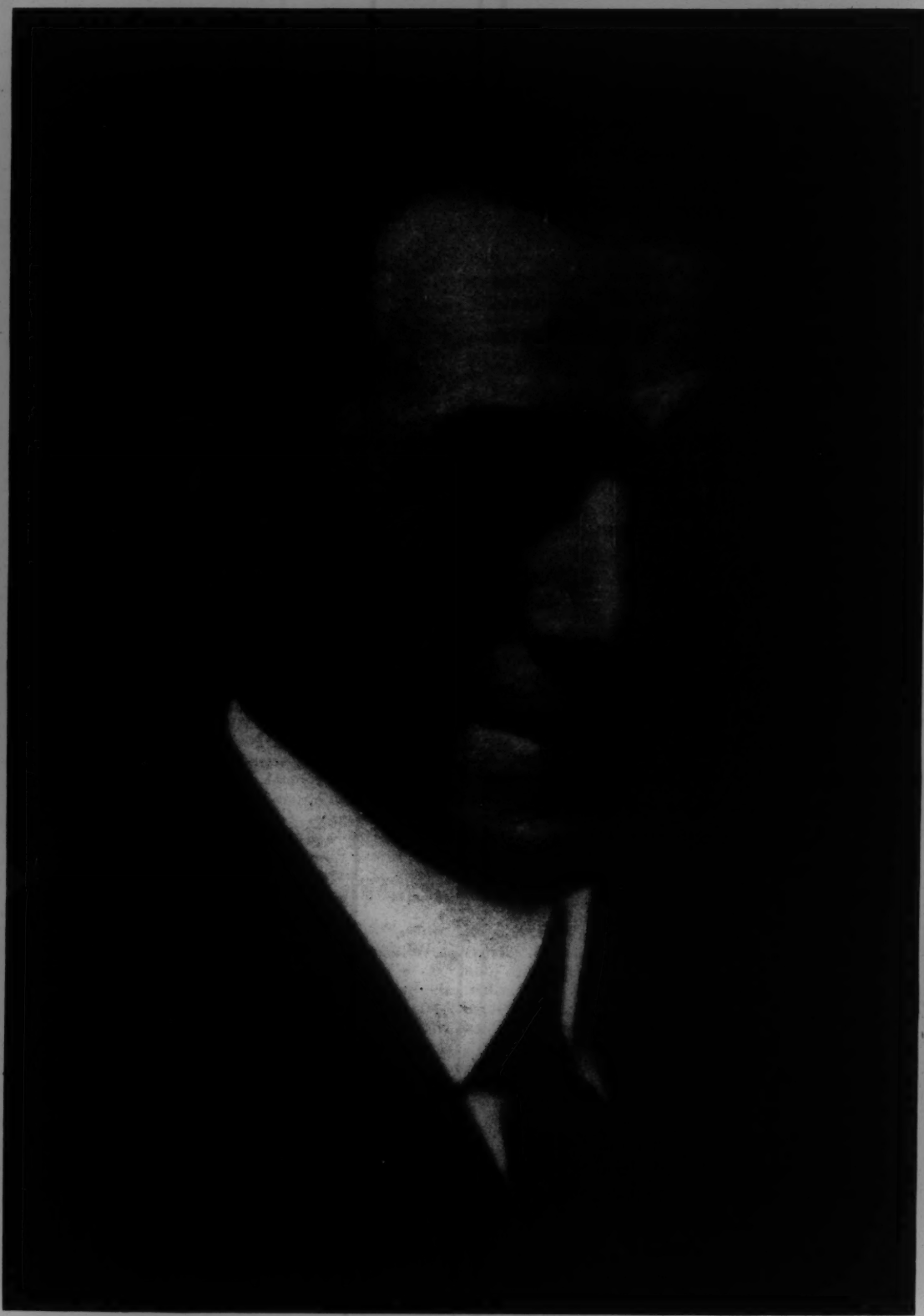
A mysterious conference as the fugitive boards the yacht in "The White Circle" (Paramount)



At top, George Walsh enjoys bearing his burden in "The Dead Line" (Fox)



Bert Lytell in "The Right of Way" (Metro) believes in paddling his own canoe—and somebody else's, too



HARRY LEE

Studio manager for Guy Empey Productions and one of the chief factors in the success of their first feature, "Oil"

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2

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"Pirate Gold"

(Continued from page 383)

"Trying to double cross us?" a huge deckhand asked.

"I should say not," protested Jewel, "we was just gettin' things ready for the big getaway. Giddap!" to the horse, and off they drove for the boathouse.

"Well, I'm damned!" Jewel exclaimed, as they neared the place and saw a wagon about to drive away, "Fish is tryin' to beat us to it!" The gang uttered a cry, and leaping from the wagon dashed for Hoey's treasure van. But Hoey was too quick for his onrushers. Grasping the whip in his hand he laid it none too gently across the back of the horse and galloped right through the surprised men. Down the road they went at breakneck speed, leaving their angry pursuers far behind and not stopping until they reached a bank.

"What are you stopping here for, Hoey?" asked Gabrielle. "Don't you know a bank is never open at this hour?"

"Sure!" answered the happy youth. "But I'm going to stay here all night and guard this stuff until they open up. I'll get you a taxi, and send you home," he added.

In the morning the cashier of the bank was very much surprised to see a sleepy but smiling young man approach his window just as he was about to open for the day.

"I'd like to open a little account," said Hoey.

"Very well," said the cashier, reaching for his books, "and how much, please?"

"Oh, about nine million—in gold!" The cashier gasped. His legs became a trifle unsteady. He did not believe there was that much money in the world. "How much?" he repeated.

"Nine million dollars," said Hoey, a trifle impatiently. "It's all outside. Can I have a man to help me with it?"

And so the troublesome gold at last came to rest, and Hoey got his first check book. He became busily engaged at a desk while his father nervously paced the floor. Finally Hoey arose.

"I split it all three ways, Dad," he explained. "There's yours. I'll take Miss Gabrielle's to her myself."

His father gazed at the check somewhat stupefied. It was for three million dollars, payable to himself. Finally he looked at Hoey and said:

"It don't seem real, Hoey, somehow. Taint got the feel of a nice ten dollar note."

Hoey smiled. "It's real all right," he said, as they left the bank.

Hoey Tuttle's cup was full and brimming over. He spent the rest of the morning buying clothes. Then he caught a bus to Columbus Circle and dropped into an automobile show room.

"I want a car," he said. The salesman showed him the various new models and Hoey picked out one that seemed the most suitable for his expensive taste. While the salesman was explaining the mechanism of the engine Hoey was bouncing up and down on the cushions of the back seat.

"I'll take it," he said, and left the bewildered gentleman before he had finished singing the praises of the carburetor.

Hoey caught a taxi and drove up to Gabrielle's apartment on the Drive. A servant ushered him in. Yes, Gabrielle was home and would be right down. Hoey felt in his pockets anxiously. Yes, it was there all right. Then Gabrielle entered.

"I have a check here for \$3,000,000 for you," he smiled.

"But I can't take it," answered the girl. His persuasion was eloquent. It was even more eloquent when he placed a diamond, set in platinum, on the proper finger of her left hand.

"Now nothing can happen to us, ever," he said happily. But it seemed he was wrong. The Major entered.

"Good morning, Gabrielle," he said, and turning to Hoey, "Young man I'm glad to find you here. I have just left Seibert and Kaidy, they are in the police station, and would tell me nothing."

"What do you mean?" asked the girl. Hoey was puzzled also.

"It's about the gold," said the Major, hesitating. "You know Mr. Tuttle—er—seems to think it belongs to him."

"Who do you think it belongs to!" exploded the boy.

"It belongs to the British government. The ship bringing it to this country was torpedoed."

"We thought the ship," continued the Major, "the Bright Arrow, had been sunk further out at sea, but Seibert knew better and tried to steal the gold." Hoey nodded dumbly.

"The British government claims it all—and will take the title," Hoey nodded again, then he smiled and said:

"Well, I'm sorta glad. It was too darned much money, anyway. I'll sign over everything to you, but I spent some of it, and I'll have to take the stuff back."

"That's not necessary," smiled the British envoy, "you did a topping job, you know, and you've got a reward coming. Enough too, I fancy, to keep you happy for life." He drew a wallet from his pocket and handing a check to the surprised Hoey, smiled at Gabrielle and left the two young people alone.

At last they were alone. Hoey was too nonplussed this time to take advantage of it. He was dumbly staring at the check.

"Well?" she said, her face wreathed in smiles.

In answer, Hoey walked over to the windows and pulled down the shades. Then he closed both doors and barricaded them. For what happened next, look at the last paragraph in any popular novel, which has reached the tenth edition.

(THE END.)

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WHERE'LL WE EAT?



LAST week the daily papers published in one of their leading articles a story to the effect that Henrici's property, located on W. Randolph St., Chicago, was sold to a syndicate who own the Chinese restaurant at 57 W. Randolph St., known as King Joy Low.

The public, through this article, have been under the impression that the Henrici restaurant would go out of business.

The property purchased by King Joy Low has only a forty foot frontage on Randolph St., now known as No. 61-63 W. Randolph. The Henrici property, on which the Henrici restaurant is, adjoins this and is known as 67-71 W. Randolph. This is the original Henrici building.

The theatrical people will be pleased to know that their gathering place in Chicago will remain for years to come, and the same service and atmosphere that has characterized this restaurant as the meeting place for the stage world will continue.

Henshaw's, Mount Kisco

Nothing can exceed the comfort of a short motor trip out from Bagdad on the Subway, to which some attention was directed by the late Mr. Porter, especially when such a delightful place exists at the terminus as Henshaw's at Mount Kisco. It is a quaint old manse, dripping with restful scenery, and properly covered with a Mansard roof, under which ramble the halls and rooms of the hostelry. Three quarters of the perimeter is surrounded by a porch, ideal for carrying on campaigns, political or otherwise, and within is provision for a flock of happy diners, served by dusky ladies in waiting, immaculately dressed. Another comforting reflection is that the stipend in remuneration for cheer is extremely reasonable.

Hotel Majestic

In the spring a young man's ponzi. Hunger assails him along toward sundown, not only for food and drink, but feminine company, and, eke, gay music and the dance. One of the most delightful places catering to such a need in New York is the Hurricane Deck of the Hotel Majestic. It is on West 72nd Street where that well-behaved street abuts upon Central Park, and being on the roof of the building, the guest can gaze afar, and, in fact, enjoy to the fullest extent, the freedom of the sea. Another comfort to those among us who are not millionaires, is that there is no extra charge for the view. The Hurricane Deck is under the direct command of Mr. Moran, a genial soul with loyal assistants in the galley, dishing up savory grub. Since the U. S. S. Majestic set sail at its present anchorage on 72nd Street there has never been a mutiny in the crew nor among the passengers. Should one occur, however, Mr. Moran has a plank jutting out from the Hurricane Deck for the culprits to walk, allowing them an uninterrupted drop to the sidewalk. It is a suffrage plank, and Mr. Moran will cheerfully accommodate ladies or gentlemen of either sex.

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12th—Wichita Falls, last half
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10th—Galveston
17th—San Antonio
24th—Little Rock, first half
31st—Tulsa & Muskogee
Nov. 7th—St. Jose & Sioux City
14th—St. Paul
21st—Minneapolis
28th—Duluth
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26th—Seattle
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9th—San Francisco
16th—Oakland
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30th—Los Angeles
Feb. 6th—Salt Lake City
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New Plays

(Continued from page 371)

are most industrious in behalf of the Russian schools of dancing in New York. They profess to see a lack of cultural development in the country's careless neglect of these institutions.

Perhaps, they worried too much in the play. Perhaps that is why their new comedy is a nondescript piece in which a variety of moods and phases appears.

A time-dishonored nouveau riche family is trying desperately to get into society. They believe an entry can be achieved with the aid of nobility. And so when a troupe of indigent Russian dancers reach Davenport it is a matter of comparative ease for the unscrupulous social secretary to palm off the dancers as royal Russian exiles.

The head of the troupe is one of those passionately sentimental adventurers that has long been a familiar figure in the Hattons' picture gallery. But he creates little suspense.

Jose Ruben was an ardent and soft-spoken lover, acting with his usual poise and finish. Kate Mayhew scored a resounding hit as the mother, and Miriam Sears made an appealing picture as the much admired daughter.

LOUIS R. REID.

"HAPPY-GO-LUCKY"Amusing and Charming
Comedy of Contrasts

Comedy in three acts, by Ian Hay. Staged by W. H. Gilmore. Miss Harvey's gowns by Anna Spencer, Inc. Produced by A. H. Woods at the Booth Theater, Aug. 24.

Abel Mainwaring.....George Giddens
Lady Marian.....Mrs. Edmund Gurney
Richard.....Barry Baxter
Sylvia.....Maxine MacDonald
Lucius Welwyn.....Oswald Yorke
Mrs. Welwyn.....Nellie Hodson
Tilly.....Muriel Martin Harvey
Amelia.....Blythe Daly
Percy.....Frank Hector
Grandma Banks.....Alice Esden
Constance Damer.....Gypsy O'Brien
Rev. Adrian Rylands.....J. H. Brewer
Samuel Stillbottle.....O. P. Heggie

"Happy-Go-Lucky," Ian Hay's comedy of contrasts and class distinctions, swept into an uproarious hit last Tuesday night. Mr. Hay has taken a leaf from many a British notebook in his selection of a theme. He balances with satire and human interest a new and self-conscious aristocracy as represented by the Mainwarings against the humble and commonplace democracy as represented by the Welwyns. Mr. Hay has spread a fresh and piquant sauce over a somewhat stale roast. Acted by a superb cast the play progressed to a steady success.

O. P. Heggie as a whiskey-soaked bailiff won another triumph. Installed upon the excited household of the Welwyns which is about to entertain the lordly Mainwarings at tea, he is passed off as a faithful family retainer. It is a part rich in buffoonery and eccentricity. Muriel Martin Harvey was appealing as the flower of the Welwyn family, while Barry Baxter was manly and sincere as the son of the Mainwarings. Frank Hector was vastly hilarious as a bouncer. Oswald Yorke gave a most excellent performance of a scholarly mid-Victorian ne'er-do-well. George Giddens was successful as a hen-pecked husband. J. H. Brewer, Gypsy O'Brien, Blythe Daly, Nellie Hodson and Mrs. Edmund Gurney were others in an excellent cast.

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EDWARD L. BERNAYS

I UNDERSTAND that many British plays will be produced in New York this season. Can you give me the names of some of them?

JANE CLAXTON,
New York.

Yes, a number of English plays are to be produced here. "Happy Go Lucky" and "Paddy the Next Best Thing" are two which are presented this week. "French Leave" a comedy in three acts by Reginald Berkeley, which is now running at the Globe Theater in London, will be produced by the Klaw with Mr. and Mrs. Coburn. A close perusal of the columns of the DRAMATIC MIRROR will keep you well-informed.

I have heard that there are many daughters of well-known families among the choruses of musical comedies in New York. Do you believe this to be true?

MARJORIE EASTMAN,
Atlantic City, N. J.

The only people that take censuses of the choruses are the press agents, and they don't always tell the truth. So you have indeed given us a very difficult question to answer. However, from our personal experience we know that the chorus of a good musical comedy represents the same strata of social sets that a cross-section of society does. We have ourselves noted the daughters of some of our leading citizens dancing and singing next to daughters of Eve. Here is an interesting study for amateur sociologists.

Where is it possible to procure information about available stage directors, coaches, etc. We want to put on an amateur show and desire to get in touch with some one who can give us all the information we need to make it a success.

LYMAN MARLBOROUGH,
New York City.

Only a few days ago, the Drama League announced that it had established an information bureau at its New York offices, 7 East 42nd Street, where all information of this kind would be furnished gratuitously. We understand that the bureau is in charge of a man well-versed in things of the stage and that information required will be forthcoming immediately. Such a service as this should have a definite effect for good on amateur dramatics and the little theater movement generally.

I have seen films which people have called industrial films. Do you know of any company that makes them?

ANNA P. COOK,
New York City.

Industrial films are manufactured by a number of companies, one of the leading ones being Harry Levey Service Corporation of New York. Mrs. Henry Moskowitz, a leading figure in social and industrial movements is connected with this organization. She brings to it an expert knowledge which must of necessity be most useful in the production of what are termed "industrial films."

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